

# The AMERICAN ORGANIST

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SEPTEMBER 1929

Vol. 12 . . . No. 9

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Aesop's Fables  
Africa or Cannibal  
Aftermath  
Agitation  
Agitation  
Agony  
etc.

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Baby Cry  
Brass Band  
Bumps and Falls  
Burlesque  
Calisthenics  
Cannon Shots  
Cat Meow  
Clock Strike  
Coquetry  
Court Scenes  
Cuckoo  
Dog Bark  
Embarrassment  
Fade-Outs  
Flash-Backs  
Flirting  
Frogs  
Ghosts  
etc.

The first column gives a reproduction of the actual  
index; the second gives subjects at random from two  
pages of the index; together they show the marvelous  
wealth of material in the book. We unhesitatingly  
recommend it to all beginners in theater work, to all  
who contemplate theater work, to all who would more  
intelligently enjoy the theater, and to all theater or-  
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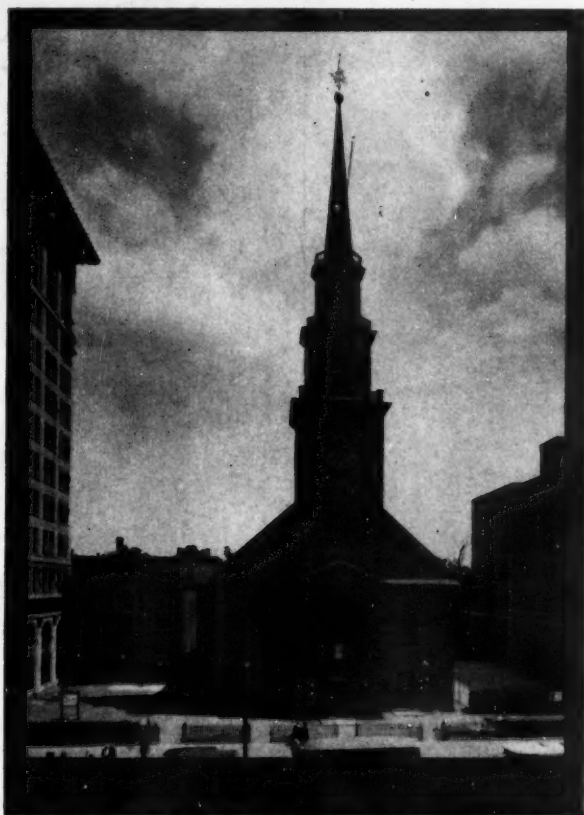
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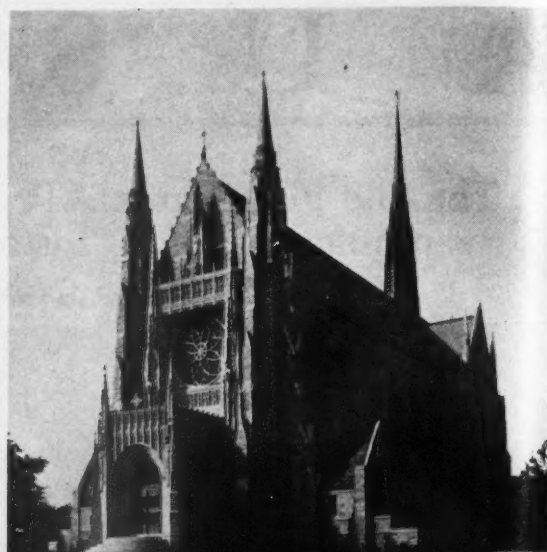
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## Recital Selections

THE AIM of this department is not to show how to make-up a recital program, for the art of program-making is but rarely exemplified; nor is it to give news about recitalists, for recitals are of such frequency as to be no longer classifiable as a matter of news. The sole aim is to supplement the work of our Music Review department and show, in contrast to what our Reviewers think, what the profession itself does. We exclude from these columns the commonplace things whose recitals performances are matters of countless and tiresome repetition, and endeavor to devote all the space here to the current items of organ repertoire on which the profession writes an emphatic endorsement not by word but by deed.

### LAURA LOUISE BENDER

TRINITY CATHEDRAL—CLEVELAND  
Hollins—Concert Overture Cm  
Mulet—Thou art the Rock  
Horsman—The Curfew  
Dethier—The Brook  
Seely—Arabesque  
Dupre—Prelude and Fugue Gm

### SAMUEL BROWN

PEOPLES INDEPENDENT—LOS ANGELES  
Ferrata—Overture Triumphant  
Tchaikowsky—Dance of Reed Flutes  
Tchaikowsky—Andante Cantabile  
Rimsky-Korsakow—Bumble Bee  
Elgar—Pomp and Circumstance

### PALMER CHRISTIAN

HILL AUDITORIUM—ANN ARBOR  
Hanff—Chorale Prelude, Ein Feste Burg  
Clerambault—Prelude  
Bach—Fugue Cm  
Schmitt—Prelude  
Schumann—Sketch Df  
Strauss—Traumerei  
Mulet—Thou art the Rock

### FRANK M. CHURCH

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3m Moller

Dandrieu—Musette  
Guilmant—Caprice  
Flotow—Overture (Martha)  
Leginska—Cradle Song  
Braga—Angels Serenade  
Shure—Spiderweaver  
Grey—Coquette  
Wagner—Tannhauser March

### CHARLES M. COURBOIN

AUDITORIUM—SCRANTON  
Request Program

Bach—Toccata and Fugue Dm  
Lotti—Aria  
Jarnfelt—Praeludium  
Wagner—Meistersinger Overture  
Debussy—Afternoon of Faun  
Schubert—Ave Maria  
Wagner—Liebestod (Tristan)  
Saint-Saens—Marche Heroique

### ROWLAND W. DUNHAM

MACKY AUDITORIUM—BOULDER, COLO.  
Selections from Summer Programs

Dunham—2 Preludes on Welsh Tunes  
Bizet—Minuet (L'Arlesienne)  
Bach—Air G String  
Tchaikowsky—Andante Cantabile (Op 11)  
Chopin—Military Polonaise  
Dickinson—Berceuse  
Hollins—Spring Song  
Guilmant—Grand Choeur D  
Boellmann—Gothic Suite

Schumann—Abendleid  
Guilmant—Sonata VII  
Saint-Saens—Prelude (Deluge)  
Listz—Triumphal March  
MacDowell—Sea Pieces  
Karg-Elert—Clair de Lune  
Franck—Piece Heroique  
Loeschhorn—Evening Rest  
Dvorak—Largo (New World)  
Handel—Water Music  
DeLaunay—Lullaby. Evening Shadows  
Sibelius—Finlandia  
Brewer—Springtime Sketch  
Bach—Toccata and Fugue Dm  
Brahms—Cradle Song  
Schubert—Unfinished Sym. (1st Mvt.)  
Sullivan—Lost Chord  
Kinder—Berceuse

### EDWIN ARTHUR KRAFT

ST. BENEDICT'S R. C.—DETROIT  
Hollins—Concert Overture  
Bach—Minuet  
Bach—Fugue Gm (greater)  
Schubert—Ave Maria  
Cole—Song of Gratitude  
Macfarlane—Evening Bells Cradle Song  
Dethier—Scherzo  
Bartlett—Toccata  
Kinder—In Springtime

### MRS. HELEN FRANCES ROSS

VIRGINIA COLLEGE—ROANOKE  
Graduate Recital  
Boellmann—Suite Gothic  
de Grigny—Recit de Tierce  
Friml—Echoes of Spring  
Bach—Toccata and Fugue Dm  
Stoughton—Chinese Garden  
Russian—Volga Boatmen  
Londonderry Air  
Wachs—Hosanna

### DR. HERBERT SANDERS

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English Composers  
Harwood—Dithyramb  
Williams—Prelude Rosymedre  
Bellerby—2nd Sonata  
Johnson—Caprice B  
Willan—Epilogue

### DR. HUMPHREY J. STEWART

ST. DOMINIC'S—SAN FRANCISCO  
4m Estey  
Mendelssohn—1st Sonata Fm  
Grison—Communion F  
Guilmant—Pastorale (Son. 1)  
DuBois—In Paradisum  
Schumann—Traumerei  
DuBois—Toccata G  
Stewart—Under the Stars  
Stewart—Processional March

### HOMER WHITFORD

DARTMOUTH COLLEGE  
Request Program  
Gounod—Cortege (Le Reine de Saba)  
Borodine—Notturmo (2nd Quartet)  
Wolstenholme—The Answer  
Schubert—Unfinished Sym. (1st Mvt.)  
Handel—Largo  
Wagner—Fire Music (Valkyries)  
Batiste—Offertoire St. Cecile No. 2

### JESSE A. WILLY

BUSH CONSERVATORY  
Bach—Fugue D  
Harwood—Arietta  
Nevin—Sketches of the City  
Marsh—Young Girl in the Wind  
Sowerby—Joyous March

### FRED FAASSEN

WCBD BROADCAST PROGRAMS  
Guilmant—Allegretto Bm  
Martin—Evensong  
Karg-Elert—Sunrise  
Nevin—Sliver Clouds  
Lemare—Sundown  
Rossini—William Tell Overture  
Barton—On the Lake of Galilee  
Bornschein—French Clock

Yon—Hymn of Glory  
Lyon—Temple March  
Guilmant—Dreams (Son. 7)  
Londonderry Air  
Friml—Russian Romance  
Widor—Toccata (Son. 5)  
Lemare—Chant de Bonheur



EDWARD C. DOUGLAS  
ST. ANDREW'S—DETROIT, MICH.

### A Musicale

Kramer—Prelude Dm  
"Steal Away"—Negro Spiritual  
"Still With Thee"—Foote  
"America the Beautiful"—Ward  
Borowski—Adoration (violin)  
"Oh For a Closer Walk"—Tyler  
"Sing Alleluia Forth"—Buck  
"Recessional"—DeKoven  
Stebbins—Song of Joy

The Tyler number is that by our Detroit Representative, Mr. Abram Ray Tyler; the Spiritual was sung kneeling, after the third Collect.

### EDWARD A. FUHRMANN

CALVARY M. E.—JOHNSTOWN, PA.  
SEASON'S ACTIVITIES

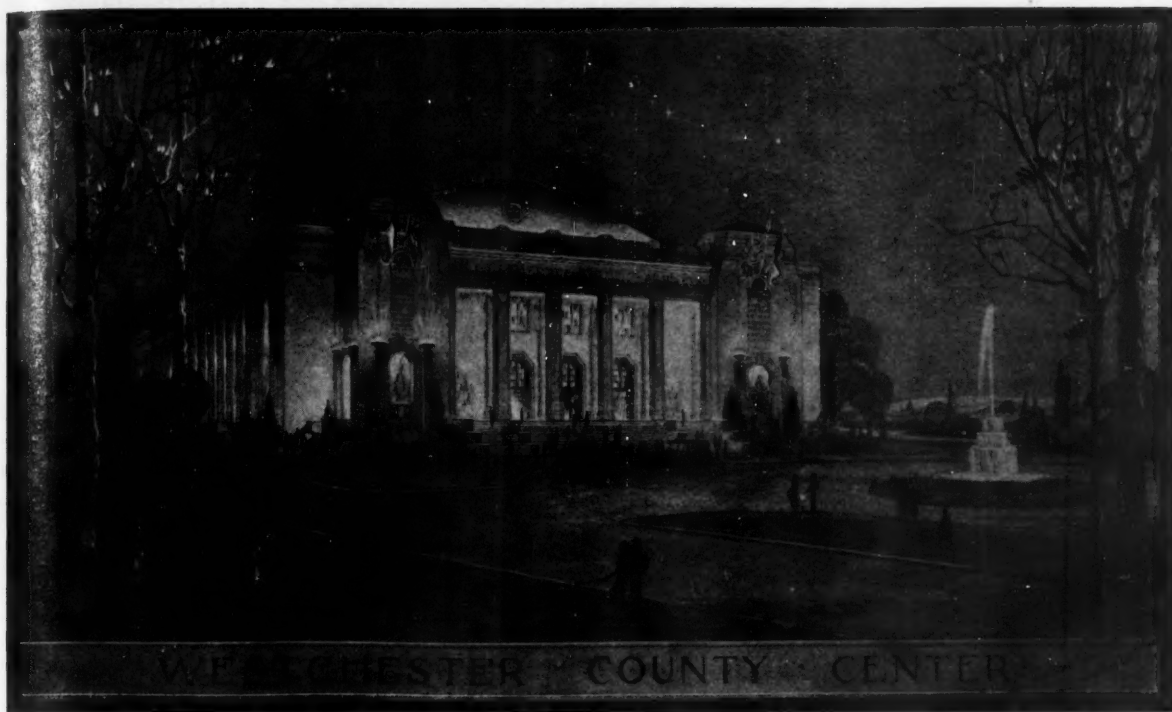
As DIRECTOR of the Choir Ensemble Society Mr. Fuhrmann conducted the following works during the past season: Foster's "Seed-time and Harvest" Schubert's "Song of Miriam"

In a Lenten program Mr. Fuhrmann presented the Twelve Lenten Motets of Haydn interspersed with vocal solos by Demarest, James, Power, Yon, and Bragdon, and duets by Jones and Lansing, closing with Parker's "Come See the Place." Mr. Fuhrmann's choir participated in the Johnstown memorial concert to Adolph M. Foerster, and he directed the Bethlehem Steel Co.'s men's chorus in the following program:  
"On Wings of Song"—Mendelssohn  
"Song of Death"—Bach  
"Creation's Hymn"—Beethoven  
"Calm as the Night"—Bohm  
"Morning"—Speaks  
"Reaper's Song"—Davison  
"Drums"—Meale  
"Mandalay"—Speaks  
"Laudamus"—Owen

One of the special Musicales during the season was a presentation of "The Wayfarer" in the Franklin St. M. E. with the First Presbyterian choir assisting, with the following music numbers:  
"Rejoice Greatly"—Handel (soprano)  
"There Shall a Star"—Mendelssohn  
"Behold a Virgin"—Handel (contralto)  
Three selections from Costa's "El"  
Two arias from Handel  
"Fling Wide the Gates"—Stainer  
"Unfold Ye Portals"—Gounod  
"And the Glory"—Handel  
"Ho Everyone"—Macfarlane  
"Hallelujah"—Handel

### MRS. OLIVE B. GARDINER

CHRIST LUTHERAN—FREEPORT, N. Y.  
"Come Before His Presence"—Martin  
"Sky so Blue"—Nagler  
"Christian the Morn"—Shelley  
"O Lord My God"—Malan  
"Love not the World"—Gaul  
Rogers—March (Suite Gm)  
Kinder—Berceuse  
Borowski—Adoration  
Kinder—At Evening  
Woodman—Prayer and Berceuse  
Boellmann—Priore Gothicque  
Bubeck—Meditation  
Henselt—Distant Land  
Mendelssohn's "Lauda Sion"



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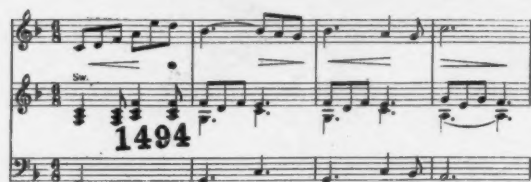
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AN ILLUSTRATED GUIDE FOR PURCHASERS

Abbreviations: e.d.m.v.—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

**WILLIAM J. KRAFT: CASTALIA'S FOUNTAIN, 5p. e.** A 6-8 melody in the style of a pastorello over accompanimental materials in left hand and pedal, as shown in 1494 where we give the opening measures. The contour is not monotonous, as it is likely to be in this style of writing, nor is the accompaniment or pedal treatment. The melody is developed logically, interestingly, con-

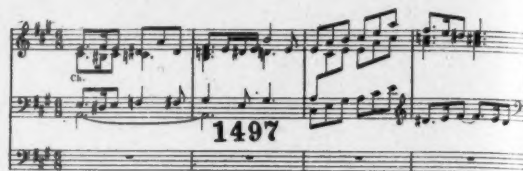


vincingly; there is room for the play of fancy and poetry in interpretation. It is not the finest melody ever written, but it has enough of the grace of inspiration to make an audience enjoy hearing it, and it well repays any little extra effort to attain attractive registration and rhythmic nuance. Schmidt, 1929, 50c.

**DUDLEY PEELE: AVE MARIA, 3p. e.** A very slow, stately melody, over very easy arpeggios in the left hand, and a pedal bass. It has already been mentioned in these pages and here it is again. Not that it is a gem, again, but merely because it is genuinely interesting music from the musical viewpoint—that is, the kind of music our junior organists must begin with, and the vast majority of practical organists must keep using things of this kind all their lives. Here is a chance to please the congregation. Make it an Oboe or Clarinet solo, softly played, against an 8' flute of some sort, maybe with a 4' also if it can be very soft; add a Chime accent here and there, say the first or third beat of a measure, on a pattern that will be definitely marked in advance so as to avoid the monotony of such a note on every measure or on always the same beat. The beauty of music is that there is no law but the law of beauty and we may smash that law to bits now and then if we come back to it quickly and use the trespass merely as a passing digression. Summy, 1926, 40c.

**CHARLES SANFORD SKILTON: AFTERGLOW, 5p. md.** Evidently the Composer founded his composition on the thought, "Life is not light, but the refracted color." Now if that means anything, then you know what the piece is. And there we are. Anyway we have first a righthand melody against a moving lefthand accompaniment and pedal bass; and the whole is an effort to elucidate or perhaps reflect the inscription. Then the middle movement goes for violent contrast to the flatted sub-dominant, or perhaps we may want to call it the enharmonic mediant. Here we have smoother sailing and clearer messages of music. The piece shows good construction and tries to break away from the monotony of continuous diatonic life. It's neither difficult nor easy, but halfway between. Fischer, 1929, 60c.

**EVERETT E. TRUETTE: AUBADE, 6p. me.** Here's a lovely little melody, from the pen of a man who has thousands of pupils and friends all over America. The question arises, when we come across a bit of music so genuine, so musicale, so simple and whole-hearted, whether or not many of us are making grave errors in



judgment when we frown upon simple beauty and insist upon playing nothing but the stuff we are sure our public will neither understand nor enjoy. Excerpt 1497 shows the melody that appears after an introduction that would lend itself favorably to Chimes, though the Composer has not thus indicated it. This melody is a lovely bit of music; it grows in favor as the piece progresses. The technic by which it is carried through, the contrast of the middle section, the coda by which it fades away into dim memory—all these things leave nothing to be desired. No, it is not a tune the news-boy will whistle, but it is one you and I are likely to want to whistle unless all music has been crushed out of our lives by the drudgery of incessant trudging along the paths of technic and practise. Anyway, get this bit of music and enjoy it. It's not as gushy as this review; it's stately, beautiful, restrained—but it gets there. Schmidt, 1928, 50c.



### ARTHUR GORING THOMAS "THE SWAN AND THE SKYLARK"

THIS LYRIC CANTATA is one of the loveliest things which has been produced in the last 75 years. The music is not easy; one must work on it for many weeks in order to appreciate all its beauty. But after having gotten the work, both the director and the singer feel that they are amply repaid for the loving, or otherwise, time which has been devoted to the study.

The verse to which Thomas has set music is the poem by Mrs. Hemans and has a "life-after-death" idea. To speak concretely, the first portion of the cantata deals with the Swan, who, according to legend, sings but once in his life, and that only before he dies. The second portion deals with the Skylark, which sings on every occasion, or for no reason at all except his rapturous life.

"THE SWAN AND THE SKYLARK" is a posthumous work. At the time of his death he had not written the orchestral score, this being done later by other hands. I gave "THE SWAN AND THE SKYLARK" as it was left originally by Thomas, the accompaniment being his original piano score. To this, however, I added a second piano to play the voice parts.

After a short instrumental introduction the work opens with a bass solo, giving the lyrical setting for the whole cantata. The following excerpt from this solo will give an idea of the poetical imagery which is employed in the verse, an imagery which is well reflected in the music: "A Grecian poet I, but born too late

For me no nymph sings from the upland woods

Her antique song—only o'er sullen world of stook and stone,

The ball of fire sends down his daily light."

Then follows an instrumental interlude, after which the chorus enters in a number which describes the singing of

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the Swan. Following this is a tenor solo, the tenor singing the words of the Swan as he is dying. This requires a very high tenor, one with dramatic as well as lyric possibilities in his voice. The high range is B-flat with a great deal of work on A. Again the chorus parts are really very difficult.

About the middle of the book begins the portion dealing with the Skylark, and, as would naturally be assumed, the soprano takes the part of the Skylark. Again, we must have a soprano of great musicianship and with a lyric voice. There are two or three high C's in the thing which are wonderfully telling when properly done. I wish to suggest the only cut which I made in the production. This was cut from page 60 to page 66; frankly, I made the cut because the chorus was not able to learn the music properly. I found it particularly difficult to get tenors high enough to handle it. I was obliged in some places to make some very reluctant but necessary changes in the flow of the tenor voices. The reader will perceive that with the proper amount of work and very few concessions "THE SWAN AND THE SKYLARK" could be done with the average chorus. I believe it is more difficult than "THE MESSIAH" or "ELIJAH".

The cantata ends in a final burst of beauty, the entire chorus proclaiming the joy of the occasion, and then on the very last page singing the softest pianissimo tribute to nature, singing the words "Thou art mighty, Thou art wonderful" all in unison upon the low B-flat.

To the person to whom music is its own reward "THE SWAN AND THE SKYLARK" will appeal most wonderfully. The director who gives it will probably have to overcome a reluctance on the part of the chorus to spend the amount of time necessary to do it well, at least such was my experience. After they gave it however, the members of the chorus thought that it was very much worth while and I had the satisfaction of saying "I told you so."

—LEROY V. BRANT

## Music of the Month

A Digest of the Most Practical and Worthy  
Compositions by Composers of the  
Current Calendar List

*FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow; when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.*

### —OCTOBER MUSIC—

**WILL C. MACFARLANE:** Evening Bells and Cradle Song, 6p. e. A very beautiful melody, with Chimes; a real gem. Schirmer, 1912, 60c. Scherzö Gm, 9. me. An unusual flavor, capable of slightly grotesque mood, a bit of real music. Schirmer, 1905, 75c. Scotch Fantasia, 20p. md. For concert use when Scotchmen abound, a fine bit of that kind of music. Schirmer, 1915, \$1.50. Spring Song, md. We hate to give a Scotchman credit for writing anything so sprightly and beautiful.

**Saint-Saens:** Fantasia Ef, 9p. md. Opens with antiphonal work on three manuals, second half devoted to stirring and beautiful march; good practise for jumping from one manual to the other. Schirmer, 1903, 75c. Nightingale and Rose, 3p. md. tr. by L. Courtade. Something to try your fancy and your registration on. Ditson, 1914, 40c. Deluge Prelude, 5p. md. tr by Guilmant. Looks well on a program, and is interesting once you

know it. Ditson, 1914, 50c. The Swan (Le Cygne), 4p. If you have a thoroughly modern organ with very soft string-tone in the Pedal organ at 16' and 8', or can couple a manual down without spoiling the organ, the Schirmer transcription by Sumner Salter is fine; otherwise take any other version. It's one of the world's great melodies.

**Liszt's Liebestraum**, tr. by L. Falk, is an excellent arrangement of an immortal melody; fairly difficult in spots. Summy, 1899, 75c.

**Boellmann's Gothic Suite** is a work of four movements, three of which are fine, the opening chorale alone being uninteresting and unmusical. Not very difficult.

**Paul Ambrose** has some highly melodious anthems worth using everywhere, and especially appreciated by volunteer choirs and by congregations. Miss Frances McCollin, blind composer of Philadelphia, has a growing list of anthems of serious character, some of them prize-winners.

**Dudley Buck** was the prolific anthem-writer of his day, and he has few friends today who will champion his compositions. Anyone wanting to assist a little in keeping alive the memory of this grand old organist of a generation ago, will find his "Fear Not Ye O Israel" a worthy anthem, his "My Redeemer" a wonderful song, and his Tone Poem, On the Coast, a good piece of organ music, not difficult but big-sounding.

We recommend to junior organists especially Macfarlane's Evening Bells, and Saint-Saens' Swan in some version where the melody is not given to the pedals.

For concert diversions, nothing more sparkling and captivating could be desired than the Macfarlane Spring Song or the strange G-minor Caprice; the Saint-Saens Fantasia deserves a more frequent hearing on recitals, as does also the Boellmann Gothic Suite. Any and all compositions mentioned in this department may be secured from any of the publishers whose names and addresses will be found in our advertising pages.

## New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE

I LIKE MUCHLY the PASSACAGLIA Em by Purcell James Mansfield, published by Stainer & Bell of London. Mr. Mansfield, organist of one of the largest churches in Glasgow, has a long list of organ pieces to his credit, all of which I have found most acceptable. This new Op 110 has an excellent theme worked out in masterly fashion; it is fairly difficult and needs a good organ; given this I am confident the piece would make a hit with both player and audience. I hope that before long some publisher will have the courage to publish Mr. Mansfield's organ sonata; it is an outstanding work and every page of its four movements are a delight to go over. While a number of publishers have expressed their admiration for the work, its 70 pages of manuscript scare them off.

A good service piece from the same publisher is a PRELUDIO CANTICO by C. W. Pearce, a good piece of writing introducing the tunes Gerontius and Richmond; it is not at all difficult and can be made effective on a modest instrument.

The FANTASY-TOCCATA by Leslie Woodgate is rather disappointing after his VARIATIONS on an Old French Carol which was published a year or so ago. The new work somehow does not hold together and the middle part is very choppy.

I am afraid I can't say very much more for the CELEBRATION 1927 by William Wolstenholme. This piece was

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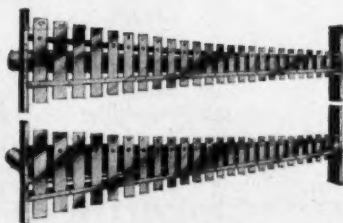


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written for the 1000th organ recital by Roger Ascham at the Feather Market Hall, Port Elizabeth, South Africa. It is in five-four time and in the eleven pages there are some nice spots but the work does not seem to hold up during performance and I find the rhythm very monotonous. It seems to me that a man who has had the courage to give 1000 recitals deserves better than this.

From the same publisher (Stainer & Bell) there is an excellent set of Three Pieces for organ and string orchestra by Thomas F. Dunhill. The titles are: Venite Adoremus, Canticum Fidei, Hosanna. Needless to say they are well written and most effective, the last number especially so. Neither organ nor orchestra parts are difficult and the work deserves the attention of organists who are able to command a small string orchestra.

From Durand of Paris there comes a PRELUDE AND FUGUE by Elsa Barraine, dedicated to "my master Paul Dukas"; so you may know what to expect. Without doubt the work will appeal to some, but to the average organist I suggest an order on approval only.

Far worse however is SONATA No. 2 in E-flat by Walter Drwenski, published by Simrock of Berlin. The preface says: "This sonata may be played without difficulty on any organ whether of early or of modern construction. The performer should, however, carefully avoid any fantastic or subtle combinations chosen for the sake of effect. In order to do justice to this composition, he should indeed select only clear stops, in fact those of a harsh timbre rather than soft voices, for instance—Chamois, or goat's horn, Quintaton, Clear Flutes, Principals, Regals, and other reeds, or such mixtures as suit the piece. These directions apply to all varieties of intonation, even to forte and to fortissimo. Carefully avoid the swells with chutter contrivance (louvre boards), etc."

There are over a hundred accidentals in the first sixteen bars and the last chord is three pair of fifths; altogether a pleasant little ditty of some twelve pages that should be seen and not heard.

There is also a MEDITATION by Paul Formel that has more notes than Atlantic City will have organ pipes—nothing really bad about it, but just another meditation, and the good angels know no one wants to meditate these days.



#### IMMANUEL HYMNAL THE MACMILLAN CO.

"THIS HYMNAL represents an attempt to freshen congregational singing with new hymns while retaining all that is good in the standard hymnals. It contains some 130 tunes which have never before been used in either English or American hymnals, together with others which are so little known as to be practically new. These tunes are of a high quality and promise to make a permanent contribution to the hymnody of the singing church." Mrs. Walter Klinger made the music arrangements of the new material and Carl F. Price was responsible for the "musical revision" of the book.

The 580 hymns are arranged in the book in logical groups, such as hymns of praise, morning hymns, evening hymns, and hymns for such subjects as God's greatness, redemption, consecration, warfare and service, trial and trust, etc., etc.

What can we say about a new hymnal? Dare we be honest and say what we think? The fact is that any serious church musician must of necessity disagree, sometimes violently, with many of the sins of the hymnal. When "Believe me if all those endearing young charms" is incorporated into a hymnal, it condemns the book irrespective of everything else good the editors have done;

and when top F-sharps are permitted it at once proves, to many of us, that congregational singing has not been the aim. And again the charming little frivolous waltz of Sullivan's that masquerades in the hymnal as St. Theresa has always been a pet aversion of the writer; things like this are just not church music, no matter how long they have been used in church.

However, the book is beautifully printed and bound, and certainly should be inspected by any organist whose church is on the market for a new hymnal. A collection of 600 pieces of music obviously is too great a proposition for magazine review. Purchase a copy and inspect it for yourself. We are of the opinion that the perfect hymnal will not come till we have removed waltzes and jazz from the stock in trade, irrespective of any and every tradition that may have tried to "hallow" these trivial bits. And a new hymnal of trustworthy quality will not be produced by editors whose effort is to gain musical profundity; Pleyel's Hymn, St. Catherine, Pentecost, All Saints, Belmont, St. Margaret, St. Sylvester, Subjection, and a lot of other tunes in Immanuel Hymnal show, to the reviewer's mind, the direction that should constantly be aimed at; and turning Wallace's Serenity into a cheap waltz, or incorporating "Drink to me only with thine eyes" with a church text dealing with Christ is simply unthinkable and inexcusable in a publisher of the Macmillan class. I suppose all of this reads like a condemnation of the book; it is not intended as such, though it is intended as a very emphatic condemnation of the crimes—for such they amount to—against the future of church music and an emphatic condemnation of a publishing house that is so poorly advised as to be willing to put its name to a book containing things like this. We believe The American Guild of Organists and the National Association of Organists would heartily endorse these remarks if they were to appoint a committee of their membership to inspect the book. We are, as church musicians, all fighting together and fighting hard for true church music within the walls of the church on a Sunday; true church music must of necessity begin with the hymnal, and there is no excuse either for going to the opposite extreme of the committee of eminent musicians who produced a hymnal for a great denomination some years ago and tried to rule out every measure of simplicity and tunefulness, in favor of complicated modern inventions impossible for any congregation to sing. Darwall, No. 2 in this book, proves that a hymntune may be both musical and emphatic, and yet be worthy of universal use; Flemming, No. 56, shows that a little of the element of barber-shop harmony will not put a tune out of the hymnal nor out of propriety; and Hursley, No. 67, shows very plainly that a simple melody over simple harmony, with a range of less than an octave, can be made into a mighty fine piece of hymn music if only a composer be a sincere man and forget that musically he is holier than the congregation. We call on the National Association under Mr. McAll's vigorous leadership, to turn its last season's hymn discussions to the practical fruit of editing a proper church hymnal; and we can think of no finer publisher than the Macmillan Co.—who, we venture to believe, would publish such a book with the greatest alacrity. Let Dr. Dickinson and Mr. Seth Bingham be a committee of two whose unanimous veto should, against all protest if necessary, rule out a tune, and we believe the resulting hymnal would be about as ideal as our age could produce. If we let a range of more than one octave rule out any new tune submitted, we'd be on the safe side if we also limited the new tunes to five per cent. Enough of comment. Our great fraternities, not a lone publisher of a magazine, should be the ones to fight this battle.

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Because of the treacherous shoals surrounding the Islands, it is impossible for a steamer to make port without the aid of a native pilot. These pilots lie in wait on the hills and scan the horizon for incoming vessels. When one is sighted, they row vigorously in the gig to the steamer, and it is an unwritten law that the one who hails the captain first, secures the pilot's reward. There are usually six or eight oarsmen in each gig. They sing lustily at their work and the song interpolated in the middle section of this number has probably never before been notated. It is thought that it has been handed down by rote from the early settlers, and is known in some sections as the mariner's song: "Roll Mighty Ocean."

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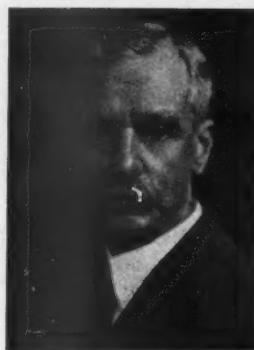
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September 1929, Vol. 12, No. 9

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Copyright 1929 by Organ Interests, Inc.

Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Avenue, Port Richmond, N. Y.

Editorial and Business Offices: RICHMOND, RICHMOND BOROUGH, NEW YORK CITY, Phone DONGAN HILLS 947

Address all communications to 467 City Hall Station, New York, N.Y.





# The AMERICAN ORGANIST

Vol. 12

SEPTEMBER 1929

No. 9

## Editorial Reflections

### Being Practical



BETWEEN the extremes of good and bad taste in any realm of music is a wide gulf which consists more of opinion than of fact. A correspondent from New Mexico has a few problems: "Will you kindly advise what is good taste and what is bad taste in the use of Chimes in the church services, mornings and evenings? . . . Will you criticize my organ selections?"

Now isn't that an opportunity? somebody wants to be criticized. Since criticism is so easy that even they of least intelligence can do the most of it, I'll do my share. There were no evening services supplied; the prelude, offertory, and postlude of five morning services were these:

- \*Wilson—A Christmas Memory
- Handel—Messiah Arias
- \*Ashford—March of the Magi
- \*Stults—Prelude Af
- Batiste—Communion
- \*Sheppard—Grand Chorus D
- \*Gounod—Thy Love as a Father
- Gounod—Sanctus
- Handel—Largo
- \*Petralli—Temple Prelude
- \*Faulkes—Communion
- \*Niedermeyer—Sortie Solenelle
- Gounod—Unfold Ye Portals
- Mendelssohn—O Rest in the Lord
- Gounod—Marche Romaine

So there we are, and the little marks indicate my own ignorance; I do not at the moment recall the pieces marked. Our correspondent has shown excellent taste in the offertory selections.

What is needed as an offertory is something quiet, rather reposeful, and if it can be intimately connected with church literature, all the better; the Handel, Gounod, and Mendelssohn offertories do that exceedingly well, and though I admit we have so large a stock of excellent organ music that we do not need to draw on transcriptions for our programs, none the less I would point out that the church does not concern itself with whether the organ has a literature or no literature; all that concerns the church is the element of consistency, which is here completely satisfied.

Whether the offertory should be cut short as soon as the pennies are collected, or the collectors should wait till the organist has finished the piece, is a point to be decided in each individual church. My own preference is not to make a concert or a show out of a church service, but to use the organ offertory as a filler and not as a show piece, stopping it gracefully as soon as the begging is over with. The collection basket is the greatest present mistake of the age-old church program.

The character of the preludes and postludes seems to be reversed. I prefer a prelude that begins softly and ends softly, but works up to brilliant enthusiasm and utters a commanding call to service before it stops. Instead of somnolence for the beginning of a service, I'd have it a glorious call to arms. The church has sometimes been rather wishy-washy and an apologetic beginning of the service is as erroneous as an apology would be at the beginning of any other great undertaking. We need to be sure of what we are doing, and then, being sure, begin with enthusiasm and optimism and carry through with all the energy we can command. The old go-to-sleep prelude style defeats the service at its very start. The service can hardly be called anything other than a simple manifestation of humanity's gratitude, devotion, and aspiration—and these things call for no sleepy-time tunes.

For postludes, accordingly, we fill our places best when we avoid the grand-march idea, which is nothing more than a hang-over from the opera and the theater, and bring our organ back to the meditative style of organ music. We don't want to be exuberantly glad the service is over; we want to be exuberantly glad it is about to begin: we might with propriety withdraw from the average service with a sense of greater thoughtfulness, greater sincerity of purpose, clarity of vision. And this mood, killed by the loud postlude, can be heightened by the quiet postludial meditation. Some services want to end with a shout of triumph, perhaps. If we watch the conduct of our average congregation we find them sneaking into the church with an air of resignation, and going out twice as fast as they come in and with many times more delight. It takes the average congregation from fifteen to twenty-five minutes to get into the church, and less than five minutes to get out. We may call that merely a blunt way of saying nothing, but it seems to me it is worthy of a little thought.

For each thousand readers these fair pages have, there will be one thousand slightly varying opinions on all these points. I commend the offertory selections and suggest that the preludes be used as postludes and the postludes as preludes.

It would be easy enough to recommend a great list of preludes and postludes; but as that is the chief function of the three or four pages of music reviews in each issue, we need hardly go into it here. Building up a library is a work of a decade or more; it cannot be safely done on recommendation. My opinion of the ideal prelude for an ideal ordinary service is Philip James' Meditation on St. Clotilde. And another, of quite different type, is the transcription of Kistler's Prelude to Kunihild—if I have it correctly spelled. I happen to be writing from the shores of that marvelous work of Nature, Moosehead Lake in Maine, where there are no dictionaries of organ music. These two pieces are both within easy reach of any serious-minded organist. The ideal Christmas prelude, incidentally, seems to me to be Dethier's Christmas, and the ideal Christmas postlude is Yon's *Gesu Bambino*. Here we have two composers who did not hit upon the bright idea of calling their pieces by a Christmas title to make them sell, but had the much safer method of writing genuine Christmas music that will sell itself on its own merits. Titles in Christmas and Easter music are the last words in idiocy. I'm willing to wager about all I possess that the public will support that statement in a 99% vote: just play ten pieces of music, five with Christmas in the title, five with Easter, and they'll all sound precisely the same to the general public. Messrs. Dethier and Yon hit upon the right way of writing Christmas music, by selecting Christmas hymn-tunes and being able to do something interesting with them. All of which brings me once more face to face with the idea of the choral-prelude, than which there is nothing in all organ literature more deadily dull.

Very well, we now come to the first problem, having vetoed the second first. It's Chimes. What to do with Chimes? And once again we have titles to deal with. It is a fact, whether we believe it or not, that as soon as a composer or publisher is up against a bit of dull music and must find some way to make it sell in spite of its dullness, he hits upon Christmas first if that will do, if not it's Easter, and if neither will do, then it's Chimes for the title. Normally I would say if a piece has the word Chimes in the title, don't buy it, for the Chimes won't fit it.

Chimes are out of tune. Suppose we play the simple chord C-E-G. Now play the Chime note C against it, and then try E, and finally G, allowing enough time to lapse between the three to completely deaden the first tone before the next comes along. We will discover, if our ears are sharp—and if they are not, let's not use the Chimes nor the organ either, but go down and be a penny-collector at the offertory—that C does not work, that E does not work, but that G does, with the minimum of clash.

Now suppose we do what Macfarlane requires in his otherwise lovely *Evening Bells* and *Cradle Song*; suppose we play the descending diatonic scale of D, or of any other key for that matter at any rate faster than one note in three of four seconds. What is the result? The most horrible mess of discords ever heard. Suppose our builder has been one of the progressives and has supplied the absolutely essential set of dampers for the Chimes, and we try to use them on our descending scale, what results? Death. The same sort of death that would appear if we grabbed an orator by the throat and choked him at the end of each word in order to stop the word and let the next come out.

Those ancient and honorable gentlemen who invented the swinging bell had it about right. They gave the bell a wallop and let it keep on singing as long as it wanted to, and later they liked the distant noise so well that they hung up a dozen bells and let them all sing in happy discord. But they didn't shut up these dozen bells in a small auditorium, pack in a hundred or a thousand unhappy human beings, and then set the bells to business. We call that torture Chime Playing today.

Now the Deagan factory has jumped the fence entirely and put into the organ one of the finest Chime effects ever thought of. We are most of us familiar with the effect, through the Vibraphone on the radio or Victrola. Deagan has taken the Vibra-part of it, applied it to the Harp, and is ready to sell you and me a Vibra-Harp—as soon as you and I acquire the necessary artistry to use it and buy our freedom from tradition, most deadily of all captors.

Suppose we apply the Vibra principle to the Chimes, and install a set of Vibra-Chimes; then we have the ideal medium. The same vibrant effect of the swinging-bell is ours. And that will do for us just what it did for the ancients, it will kill the monstrous discordant clashes and let us enjoy the beauty of bell music. It is beautiful, this bell tone. How to use it against the rigidity of organ Diapasons is another job.

To go back to the beginning, it is always effective to the congregation to hear the Chimes play some stately old hymntune during the course of the prelude. When the First Methodists of my home town installed their new organ with its Chimes they soberly decided that the organist must play some hymntune on the Chimes before every service. He was my first teacher and he had an unusually high grade of musical discretion—aside from having taken me as a pupil. He did not like the hymn-Chime idea but he did it none the less.

Now a hymn like our Lead Kindly Light is a horrible thing on the Chimes, no matter how atrocious may be the taste of our congregation; we have no right to make such a racket in any church service. Even the slower Abide With Me is not at all good on the Chimes because there are too many notes that move too closely together. The old-fashioned Toplady is effective if we slow the tempo tremendously and play the melody on the Chimes. Jerusalem the Golden is another that can be slowed down enough to permit the Chimes on the melody. O God Our Help in Ages Past is a sample of almost a perfect tune for the Chimes when the melody and the Chimes must do the work together, for it can be slowed down enough, and any organist can work in a few passing-notes in the accompanying hand to relieve the monotony of inactivity here and there; and besides that there is the steady melodic movement in quarter-notes without any skipping and hopping here and there.

In the Hour of Trial, if we recall that tune, is a good example of the more frequent uses of the Chimes. Our right hand plays the melody and as much harmony as it can pick up, and the left hand is free to use the Chimes, not for a melody but for accent. And this sort of use can be adapted to almost every piece of music ever written. In the hymntune under discussion, we might make a few experiments. I would hit A-flat on the Chimes on the first beat of the first measure, and repeat it on the first beat of the second measure in spite of its clash with G-natural and B-flat, for that chord resolves into the tonic in time to ease the discord and bring perfect concord for the final vibrations of the Chime. Then Chimes on the same A-flat again on the first beats of measures three, four, five, and six, gradually closing the box on the Chimes and crescendoing on the right hand's work; skipping Chime-notes out of the seventh measure, and hitting A-flat very softly again on the eighth; then skipping the next four measures; hitting A-flat again on the thirteenth measure in the first beat, D-flat above in the third beat, and again D-flat on the first beat of the fourteenth measure, returning to A-flat on the first beats of the fifteenth and sixteenth measures, adroitly crescendoing and diminuendoing between the chambers in which Chimes and righthand pipe-work are housed, so as to avoid abruptness in the disappearance of the Chimes.

The accent-use of the Chimes is the only legitimate musical effect to which they can be put. If anybody likes discord and a mess, by all

means it is their privilege to play all the melodies they like on the Chimes. But I hate the effect of a pianoforte played with the damper-pedal held down continuously as do all earless people; the Chimes give precisely the same pain to sensitive ears when played discordantly.

Macfarlane's formerly mentioned Evening Bells and Cradle Song, after it gets over the messy discord of the scales, shows an ideal use of the Chimes for accent. The piece is worth buying and observing for that feature alone. The melody is charming, one of the most genuine melodies ever written, and the Chimes are used against it for accent in as artistic a style as even the most fastidious could desire. The best school of instruction or suggestion on Chimes, as applied to promiscuous organ literature, is merely a study of what Mr. Macfarlane has done in the treatment of this melody, after the all the fire-apparatus in town has run down the D-major scale and clashed all the gongs in its possession. This accent method will never fail of effectiveness if we remember that it is the fifth note of the chord that harmonizes and not the root.

For appropriateness in a church service there are two things that are almost always in order: the hymntune, and the Chimes. Many of us confess with chagrin that our music committee has ordered us to use the Chimes more frequently; we ought not resent the order as much as we need to be ashamed of our own inability to see the appropriateness.

For the Armistice Day service in my own church last winter my minister wanted me to sound Taps on the organ. It was a two-manual typical theater instrument in which half the registers would not work, the other half were borrows, and the third half were out of tune; but there was a set of Chimes. It may be fine to be in a new church building, but spending a winter in a theater is rather distressing, sometimes surprising. After the auditorium had been released by the Sunday School for our morning service it was my business to discover if there were any reed in the organ capable of playing the required chord in any one key without missing notes somewhere. There wasn't any reed stop working in tune of that description. There remained the Chimes. While improvising a semi-suitable morning prelude it was up to me and the organ to in some way discover if there were one complete chord available on these precious Chimes. At about the eighth modulation I did discover the one single chord available on the Chimes with all notes hitting properly, in tune or out of tune made no difference; we were desperate. But if your minister is a man of vision and some day wants to stop the service on his Armistice Day memorial in tribute to those who gave all they had in that great catastrophe, your Chimes will give you Taps with gripping effect if they are enclosed. Incidentally we did the same thing the year before on a Chimeless organ by using a Vox Humana without Tremulant. Of the two effects, both of them on hopelessly inadequate and tuneless organs, it is hard to say which was the better, though both made more of a genuine



appealing impression on the poor congregation than all the organ music of the year.

And so it goes with the Chimes. Any organist who begins to investigate what the Chimes are capable of, is on the right track, and his or her congregation is indeed fortunate. My readers will do me the justice to recognize that I'm not talking about the Cathedral of St. John the

Divine but about the little Seventeenth Metho-byterian Church of Seven Corners, Arizona. Or we can call it Portland, Maine, or Baltimore, Maryland, or Houston, Texas. It's all the same. There are human hearts everywhere who do not bow down and worship a Diapason but who are deeply touched by the Chimes, Vox Humana, and Harp.

## Peterborough Cathedral

Something About one of England's Great Cathedrals whose Builders Laid their Foundations Over Eight Hundred Years Ago

By ERNEST E. ADCOCK



THE ANCIENT NAME for Peterborough was Medeshamstead—the homestead of the meadow—but about the middle of the Seventh Century Peada and Wulfere, successive kings of Mercia (the kingdom which occupied the middle of the country during the time of the Saxon Heph-tarchy) founded a monastery there. King Wulfere is said to have made the monastery free, and to have given to St. Peter and to the abbot and monks the lands, waters, meres and fens round about, in order that pilgrims unable to proceed to Rome, should repair to this church of St. Peter. Hence arose the name Peterborough. Reference to the water, meres and fens leads me to explain that Peterborough Cathedral, like that of Ely, is a fenland church. The country round about is therefore extremely flat and boggy, and this makes the building a striking landmark to travellers passing through the city by the Eastern and Northern sections of the London and North Eastern Railway; for Peterborough is rather a busy railway junction.

The above mentioned Saxon church has of course disappeared, having been destroyed by the Danes. Its successor, another Saxon church, has also passed away, but its foundation can still be seen under the transept of the present Norman Cathedral, which was commenced in 1117 or 1118. Huge Saxon stone coffins—some opened and some jutting out from the walls—practically in the same positions in which they were originally placed can be seen. On the occasion of my visit the sight of these led me to remark to another visitor that in those days a man evidently required more than the proverbial six feet of earth to be buried in.

As will be seen from the accompanying illustrations the Cathedral still largely maintains its Norman character, but various alterations were made from time to time. For instance the original central tower was much higher, but was too heavy for the weak piers on which it stood. It was therefore taken down and a lower and lighter one erected in its place. The present

central tower is a re-build of the one just mentioned.

Another change made was the substitution of larger windows in the aisles of the nave and triforium, for the small Norman ones, in order that the church might be better lighted.

Perhaps the most striking feature of Peterborough Cathedral is its West Front which was built by the Abbot Acharius 1200-1210). Like the facade at Lincoln it was built up around an earlier front, but the former western porch was retained. The end of the older facade can be seen to the extreme left of illustration No. 1, just behind the South-western tower which is crowned with a spire. The square tower crowned with pinnacles over on the other side of the roof was to have had its twin brother on the south side, but it was never completed. Its first storey, however, can easily be seen in the picture.

Now to return to the present West Front. Please notice that the central opening is narrower than the side openings; this was due to the retention of the old western porch previously mentioned. Although some eminent authorities (especially Pugin, the great architect) have severely criticised the Peterborough facade, yet the general consensus of opinion is that, incomplete as it is with only three towers where four were intended, it is magnificent and unsurpassed either in England or on the continent of Europe.

The porch seen in the center of the facade was added in c.1370. It serves the useful purpose of keeping the two central piers from bulging inwardly.

As will be seen in illustration No. 1 the eastern extremity of the Cathedral takes the form of an apse, but it lacks the picturesqueness of that at Norwich because the Clerestory windows are much smaller, and there are no flying buttresses like those which make the east end of Norwich so magnificent. They are not needed at Peterborough because there is no stone vaulting.

In 1643 Peterborough was visited by two of Cromwell's regiments. During the fortnight they occupied the city they made sad havoc of the Cathedral, and that is the reason for the great bareness of the interior. Amongst other

things they did, we are told that these Cromwellian spoilers "when their unhallowed toylings had made them out of wind they took fresh breath upon two pair of organs." They also destroyed the cloister.

that what ought to have been done was to screen off the presbytery (i.e., the extreme east end) as it was originally, and from 1830 to 1883, thus leaving the rest of the church for big gatherings. Had this arrangement been carried



PETERBOROUGH CATHEDRAL: No. 1  
Showing the south side of the building



PETERBOROUGH CATHEDRAL: No. 2  
The West Front

It is only in comparatively recent times that the refurnishing of the Cathedral has been commenced. The architect for these restorations was the late J. L. Pearson, R. A., but his work has been criticised and it has been urged that the east end of the church is now too large for the daily services and the nave is too small for great diocesan services. Mr. F. A. Bond says

out the screen would have been placed across the foremost pointed arch seen in illustration No. 3.—a picture which practically shows us the entire end of the building looking from east to west. The carving seen quite in the foreground, at the bottom right hand corner, is the top of the baldachino, erected over the High Altar to the designs of Mr. J. L. Pearson. The position

of the organ is also shown, and it will be observed that it hangs from the triforium just above the north choir stalls. The organ case screens only a portion of the instrument, and parts of the organ, including the 32' Open Diapason (the largest pipes disposed horizontally)

necessary as to the repertoire of the choir. It was during the regime of the late Dr. Haydn Keeton that I visited the Cathedral and so I cannot speak for any changes which his successor, Mr. R. H. P. Coleman, Mus. Bac., F. R. C. O., may have effected.



PETERBOROUGH CATHEDRAL: NO. 3  
Interior, looking from East to West; photo by Ernest Cogswell

can be plainly seen from the pavement below. The console is situated on the top of the choir stalls in the arch immediately below the organ.

The instrument was built in 1894 by Hill & Son of London and ranks among the finest creations of that firm. The case, which is worthy of commendation, was designed by the late Dr. A. G. Hill, F.S.A., the author of *Organs and Organ Cases of the Middle Ages and Renaissance*, and the then head of the organ building firm mentioned above.

The predecessor of the present instrument was built by Allen (who also built the organ in Lincoln Cathedral) about 1810. In 1871 it was rebuilt by Hill and at that time stood upon the choir screen, but in 1883 it was removed therefrom to a position where it blocked up the north aisle. Its case was one of the better and more elaborate examples of the style sometimes called "Prickly Gothic". The touch was heavy but its tone was fine, especially that of the Diapasons by Allen.

The music performed at Peterborough is of the usual cathedral type and so no details are

It may be known to many readers that Dr. Keeton very much favored boy-alto voices, and I believe used them to the exclusion of men. He was an expert in the training of boy altos and used to refute the idea that such were too rare to be depended upon. For myself I can only say that the effect of their voices was disappointing and I came away with the impression that one good adult alto would be equal to six boys.

One little custom at Peterborough that struck me as being unusual was the manner in which the choir and clergy went back to their vestries at the close of the service. Usually in our English churches, the boys lead and the choir-men and clergy bring up in the rear, both coming in and going out; but at Peterborough the clergy, choirmen, and boys retire in the order named. I believe that in some of the college chapels at Cambridge this method is followed, but I have never seen it done at any other cathedral except the one under notice.

At the time of my visit Dr. Keeton was in somewhat failing health, and I noticed that a



pupil played the opening and closing voluntaries and the accompaniments to the Psalms, but the Doctor himself played the Manificat and Nunc Dimittis, and anthem. At least I presume this was the case for I noted and marked a change for the better in the playing. Moreover when

To sum up I would say that in spite of the fact that the interior of Peterborough Cathedral is so bare, there is much worth seeing. One especially interesting link with the past being what is supposed to be the original flat Norman wooden ceiling in the transept.



PETERBOROUGH CATHEDRAL: No. 4  
The organ case designed by the late Dr. A. G. Hill

the anthem had been sung I saw the Doctor making his way down the nave on his way home.

I must not omit to mention that a small chapel leading off from the south transept is used as a song school for the choristers and contains a small organ.

Acknowledgement and thanks are due to Mr. F. A. Bond's book on the Cathedrals of England and Wales for help received in preparing this short article, and gratitude is also due my friend Mr. Ernest Cogswell for allowing me to use his photograph of the interior of the Cathedral.

#### PETERBOROUGH CATHEDRAL

*Hill & Son, 1894*

(By special request our valued Contributor uses his own spelling)

#### PEDAL:

32 Diapason  
16 Diapason One w  
Diapason Two m  
Violone  
Bourdon  
8 Principal  
Violoncello  
Bass Flute  
II Twelfth-Fifteenth  
32 Contra Trombone  
16 Posaune  
8 Trumpet

#### GREAT:

16 Diapason  
8 Diapason One

Diapason Two  
Diapason Three  
Stopped "Diapason"  
Hohl Flute  
Spitz Flute  
4 Geigenprincipal  
Octave  
Flute Harmonique  
2 2/3 Twelfth  
2 Fifteenth  
IV Mixture (Sharp)  
III Mixture (Full)  
16 Contraposaune  
8 Posaune  
4 Clarion  
SWELL:  
16 Bourdon  
8 Diapason  
Violoncello  
Salicional  
Voix Celeste

Stopped "Diapason"  
4 Principal  
Salicet  
Wald Flute  
2 Fifteenth  
III Mixture  
4 Cymbal  
ON SEPARATE SOUND-BOARD:  
16 Double Trumpet  
8 Trumpet  
Horn  
Oboe  
4 Clarion  
CHOIR:  
16 Gedackt  
8 Diapason  
Cone Gamba  
Dulciana  
Keraulophon  
Stopped "Diapason"  
4 Suabe Flute

Dulcet  
Flautina  
Contrafagotto  
Cor Anglais  
8 SOLO:  
8 Quintaton  
Viola  
Rohr Flute

4 Unda Maris 2r  
2 Flauto Traverso  
16 Harmonic Piccolo  
8 Contra Bassoon  
Orchestral Oboe  
Clarinet  
Vox Humana

Tuba  
Tremulant  
COUPLERS:  
To Ped.: G.S.C.L.  
To Gt.: S. C. L. C 16'.  
To Sw.: S 4'.  
To Ch.: S.  
To Solo (L): L 4'.

## The Clokey Organ Works

A Detailed Review of the Complete list of Organ Compositions  
by Joseph W. Clokey, American Composer

By GORDON BALCH NEVIN



THE COMBINATION of ideas and ideals, plus a solid technic, is a combination hard to beat. These qualities are possessed in abundance by the subject of this article; indeed there are few composers of organ music who have so consistently maintained a self-imposed high standard. Incredible as it may seem, the fact remains that the man has never published a "lollypop" (melody and vamp accompaniment) piece! Show me two or three more examples of

such rigorous self-control, and I will believe that Einstein is on the curriculum of the Seventh Day Adventists. Most of us have at some time or other bent the knee to the golden calf of tuneful tripe; the man who has not done so is a rare bird in this success-mad age.

Due to conditions that are familiar to all of us, true artistic sincerity has become almost a vanishing quantity. The real artist inevitably displays something of the austerity which is illustrated in a remark made recently by Rebecca West, the brilliant English novelist: "To an artist a work of art is to interpret one's experience to one's self, so that one merely permits the audience to look over one's shoulder." But how rarely do we encounter this attitude! For the most part the struggle now is to turn out a best seller.

In an interview Mr. Clokey recently stated that he continues composing, not because it is profitable, but because he enjoys doing it; his belief is that if he writes the very best that he can, he has then done everything possible for him to accomplish. Back of these statements is the same sincerity, almost an austerity, indicated in the quotation from the English novelist.

But with all this idealism, Mr. Clokey has successfully avoided that pitfall of the skilled technician—the writing of "paper music": his music "sounds"! An excellent contrapuntalist he is, but nowhere do we find him producing those silly examples of text-book counterpoint that besmear the pages of so many organ sonatas. Nowhere do we find that deadly mannerism of the French writers, the inverted pedal-point—of all forms of organ scoring probably the least effective to the ear!

One of the most apparent qualities in his work is his quite large repertoire of rhythms, and vital and striking rhythms they are. Melodically he is a creator of themes, rather than a writer of tunes in the ordinary sense of the word; yet those themes have curve and contour, sweep and driving-force. They are in many instances generated by the characteristic Clokey system of harmony.

This Clokey harmonic idiom is not easy to describe, which is another way of saying that it is the composer's own personal idiom. At times it superficially resembles

that of Cyrill Scott, but without the latter's slavish obsession for the whole-tone scale. Probably what resemblance there may be arises from the fondness of both men for seventh and ninth chords, especially used as tonic chords, and their equally scrupulous avoidance of the more commonplace cadences and dominant sevenths. I would say also that the American is more interesting in his use of chromatics than is his English contemporary, and decidedly more the master of counterpoint. This mastery of counterpoint we would to some extent expect, as Mr. Clokey was a pupil of Edgar Stillman Kelley—one of America's most serious composers; the chromaticism springs from, and is part and parcel of, the contrapuntal method of constructing the music.

Full realization of the content of these organ works requires color sense in the player, and a considerable mastery of the expression pedals as well. They are decidedly not what the theater calls "actor-proof"; they demand intelligence and artistry in the player. The clever colorist will find them fertile material; the master of the crescendo pedals will find unlimited call for his skill. The opportunity for both forms of artistry is, one might say, written into the scores, and results will be negative without the use of both factors.

In order of publication the Clokey organ works comprise:

- 1920, In a Norwegian Village, Op. II, No. 1, Gray.
- 1922, Woodland Idyll, Op. 19, No. 1, Gray.
- 1923, Fireside Fancies, Op. 29, Summy.
- 1924, Mountain Sketches, Op. 32, Gray.
- 1927, Symphonic Piece for organ and piano, Fischer.
- 1929, Sketches from Nature, Fischer.

Were it not outside of the scope of this article I would also include that sterling choral work "THE VISION", published in 1921, a work that contains an organ part of great beauty and effectiveness. I commend this work to choirmasters who desire something outstanding in church music.

IN A NORWEGIAN VILLAGE was the first of the Clokey organ compositions to appear. Based on a theme (1513)



that is really nothing more startling than an ascending minor scale, this little three-page piece is noteworthy for one thing: economy of material. This is a quality we rarely find in a composer's first publications, but in this

case it is indicative of much that is to follow. There is little of registration, and none whatever of phrasing marked! Young composers do that sort of thing, but they reform after hearing others play their un-marked works! They learn that their intentions cannot be too carefully indicated. I use this NORWEGIAN VILLAGE as an evening prelude, sometimes disregarding the fortissimo ending, and closing with a diminuendo to mf during the last four bars.

The real Clokey may be said to have emerged with the publication in 1922 of the WOODLAND IDYLL and LEGENDE. In these two gems we meet the qualities with which Mr. Clokey's name is now definitely associated.

WOODLAND IDYLL has the key signature of C but can scarcely be said to be really in that key for more than two bars out of the entire forty-nine! The tonality, however, is a perfectly logical system of modulations, none of them forced, and all falling pleasantly upon the



ear. Three themes are employed; the first (1514) a contemplative theme that one might visualize as an evocation of the sylvan solitude: this is given to the Oboe, though I prefer the woody plaintiveness of the English Horn. Then follows a twice-stated two-bar series of shifting ninths (1515) which seem to me to



suggest the gentle movement of the leaves: registered for Flute Celeste, it gains much by the addition of the Harp at sub pitch. The figure used is pianistic and suggests the sostenuto pedal, which effect may be simulated in part through the use of the Harp. The third theme is obviously a bird-call, and needs a clear, bright Flute. From these three themes the piece is constructed, and what a little gem it is! I have used it dozens of times, under widely varied conditions, and it never fails to register.

The companion piece, LEGENDE, is equally attractive. Two themes, and a connecting link and coda (both derived from the two chief themes) are the material employed. And what themes! The first (1516) is the long-



est-phrased theme that Clokey has ever used in his organ writings: eight-measure periods of broadly flowing syncopated triple time that flow on and on with easy avoidance of obvious cadences. A mood at once romantic and contemplative—a contemplation that concerns itself only with great things. Sharply contrasting is the second theme, a scherzando that fairly crackles; short-phrased successions of biting dissonance, which the Composer gives to flutes, but which I prefer to place upon

a combination of wood-wind (Clarinet, English Horn, Orchestral Oboe) all neatly touched-off with pizzicati effects in the pedal. I have no desire to fit programs to compositions which were not so destined by their composers, but in this case it seems fairly obvious that we have a study in two moods, mystical contemplation and an ironic scherzando. I regard it as one of the most unique and wholly original things in organ repertoire.

Most of Clokey's compositions bear imaginative, quasi-descriptive titles. With the suite of seven pieces entitled FIRESIDE FANCIES (Op. 29, published in 1923) we find a strong tendency to frank descriptiveness, and the composer's neat sense of humor quite to the fore in some of the movements. The seven divisions of the work are:

#### A Cheerful Fire



#### The Wind in the Chimney



#### Grandfather's Wooden Leg



#### Grandmother Knitting



#### The Cat



#### Old Auntie Chloe



#### The Kettle Boils



Of these, Nos. 2, 5, and 7 are to my mind the outstanding movements in point of originality. I doubt if any



writer has ever produced such an accurate imitation of the eerie sighing of wind in a chimney—and certainly no one has ever done it with such simplicity of means; it is a gem of realism. THE CAT is pure comedy; "she purrs, meows, takes a sip of milk, and goes to sleep!" The meow calls for "a squeaky combination", soft, but as outlandish as possible: try a string or the Vox Humana without Tremulant, with a soft Mixture and super coupler. I quarrel a little with the Allegretto section ("she takes a sip of milk") on the score of over-length; it is nice musically, but the humor suffers. Burlesque is a form of humor that demands conciseness, and I feel that this section is a bit drawn-out; I have several times cut the last score of page 19, interesting though the sequences are, lest the humor become attenuated. The feline "goes to sleep" with delicious fidelity.

The suite closes with a bang-up essay in toccata form called THE KETTLE BOILS. It is a bit of a pity that the Composer saddled this title on such a pulse-accelerating piece of writing, for, as one reaches the splendid final pages (crescendo to full organ) the thought will obtrude that the kettle under observation must have been the boiler of Pacific 231. The piece starts "in the picture" but half-way through passes completely out of its title. The criticism is wholly of the title; musically it is a fresh, vigorous and effective toccata.

The other four movements are well contrasted and quite characteristic, though less individual. The CHEERFUL FIRE is a neat little thing in 6-8 time. GRANDFATHER'S WOODEN LEG is a rather conventional horn-pipe, and again I question the wisdom of the title. Is the organ world ready for any and all descriptive subjects? I doubt it, and I too have sinned in like manner! The ecclesiastical background of the organ persists, in spite of the movie, et al., and the law of association still remains one of the strongest of all laws. As yet the organ is not, in the minds of most people, a concert instrument, and "many a weary river will flow to the sea" before the change of attitude does come. I will have faith that the organ will some day be a full-fledged concert vehicle, popular in the best sense of the word—just as are the piano and violin today. Some day!

In 1924 appeared the MOUNTAIN SKETCHES, issued under separate covers only. There are three of these: jagged Peaks in the Starlight  
Wind in the Pine Trees  
Canyon Walls

In performing this trio of sketches I usually arrange them in the numerical order 2-3-1, thus placing the vigorous CANYON WALLS between the two quiet numbers, and reserving the JAGGED PEAKS (to my taste the gem of the trio) for the final impression on the listeners.



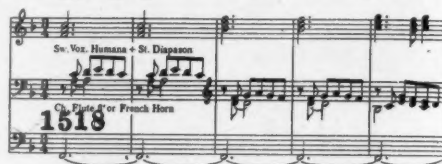
This latter piece (1517) properly played, will exert a powerful effect upon an audience: that flattering condition popularly described as "getting 'em so quiet you could have heard a pin drop", can be easily realized with this composition—and indeed much more than is implied by the old bromide. I use a far more involved registration than is indicated, usually something like this:

Sw. Vox Humana, Trem.  
Gt. Erzähler, Trem., Harp at sub pitch only.  
Ch. Unda Maris, Trem.  
Ped. Soft 16', Sw. and Ch. to Ped.

Sw. to Gt. 8', Ch. to Gt. 16-8-4'.

Play on Great, and as climaxes are approached add one or two soft stops on the Swell only. The effect, due to the sub and super coupling of the soft Celeste, and due also to the three Tremulants (which are of course set to operate at different speeds in my own instrument) is one of exquisite, shimmering color, to which the Harp sub adds a subtle percussion. Treated thus we obtain a very lovely piece of impressionism, especially if we try to forget that we are playing an organ, and try to think of the tempo flexibility that Frederick Stock would employ, were he doing this piece with the string section of the Chicago Orchestra! The middle section of the piece is best treated more conventionally for sake of contrast.

In the WIND in the PINE TREES the theme is mainly a study in consecutive triads over a pedal-point, relieved by a little rippling figure for the left hand; not a startling



thing (1518) in point of originality, but quite adequate to back-up what the title suggests. A piece that the average audience will enjoy.

CANYON WALLS must have been inspired by one of those places where the composer says he has taken a flivver "places where they said it couldn't be done!" There is an elemental, rugged mood to this thing that speaks of the great out-doors. Doubtless we all agree that music cannot actually describe the varied aspects of nature: only a spatial art may accomplish that! But there is plenty of proof that the composer who knows and loves nature, and communes with her, is often able to create a type of music redolent with her infinite charm



and majesty. In CANYON WALLS we have (1519) a reflection of the panoply of colors, the towering mountainsides, the immensity of scope—all those qualities that combine in a great canyon. If there is a slightly MacDowellish flavor to the first theme, what matters it? Few men have worshipped at the shrine of nature more ardently than did MacDowell.

The second page of CANYON WALLS carries several typographical errors. There are several high C-sharps above manual compass (!) which the composer assures me were intended to be A-sharps, and the last chord of the second score has an erroneous F-flat; the latter error would be obvious to anyone, but the C-sharps above manual compass for a moment made me wonder if the Composer were kidding the organ fraternity! He does turn off a neat verbal jibe, occasionally!

There is a lapse of three years between the copyrights of these MOUNTAIN SKETCHES and the SYMPHONIC PIECE for piano and organ, the latter appearing in 1927. There is indication of development in the Composer himself that would suggest the passing of a much greater period of time.

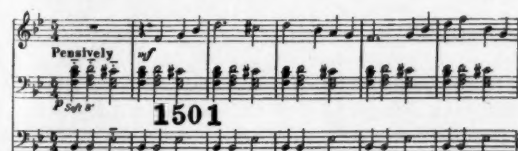
Writing effectively for the piano and organ "two-some" is a difficult undertaking. The composer should

have the idiom of both instruments literally at his fingertips. He should score each part so that it is interesting to the one who plays it, and needless to say the sum total of the two parts must have appeal to the audience. There are a lot of complicated problems in dynamics to consider: even the use or mis-use of the damper pedal must be estimated. The SYMPHONIC PIECE gives abundant evidence that Clokey knew precisely what he wanted to do, and was aware of the dangers to be avoided. I personally consider this to be not only the finest instrumental writing that Clokey has yet done, but in every way the finest composition for piano and organ yet produced.

Movement One is titled DIALOGUE, and develops from two short themes: the first based on a descending C-minor scale, the second merely a rising major scale. The presentment of these themes is closely imitative and canonic, and entirely devoid of padding. The themes are quite as austere as many of Franck's (by no stretch of the imagination could they be called "tunes") but the web that results from their inter-weaving is charming indeed. Excerpt 1390 shows the opening measures.



Movement Two is a lovely ROMANCE. The organ announces (1501) the first theme, a pensive solo for French Horn in five-four time over an ostinato harmony,



followed by a little whole-tone-scale bit for Orchestral Oboe, after which the piano repeats the first theme with arpeggiated accompaniment. The middle section of this movement is a restless dialogue in 12-8 time for the two instruments, which works back to a broad re-statement



of the 5-4 theme, subsiding to a pianissimo ending. No. 1391 shows an episode leading from the 12-8 rhythm back to the 5-4 theme.

Movement Three is a SCHERZO, tempo direction "quite fast", beginning as in excerpt 1502. There is a slight

suggestion of MacDowell in this movement, not a question of melodic or harmonic reminiscence, but a similar



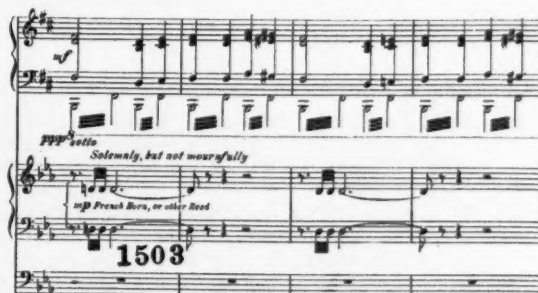
tang that springs from the rhythm and mood. It is a movement that will arouse the most lethargic of audiences—a masterpiece of brilliant writing for the piano-organ duo. Excerpt 1392 is taken from the eighth page where the organ has an imitation of the theme.



Movement Four, INTERMEZZO, offers a deeply-felt theme of tender simplicity, announced (1393) by the piano; the simple harmony gains color from added seconds, and soon the organ enters with a melody for Oboe



8' and 16', the piano carrying on the rippling figure. Page 40 offers an interesting study in nicely adjusted sonorities for the duo. The second theme (1503) is marked "solemnly, but not mournfully", and suggests



Brahms in mood: a rich, dark-colored theme, fraught with suspense. The development offers considerable dialogue after which the first theme is re-stated minus figuration, the Composer—sure in his mastery of dynamics—relying on cleverly planned and easily realized color in the organ part.

The last Movement, No. 5, is labelled briefly FUGUE. But what a fugue! Vital in material, close-knit in texture, free from vacillation or uncertainty. It begins as in excerpt 1504. Harvey Grace once applied the phrase "of the most relentless description" to one of Widor's fugues: there is just a suspicion of censure in that remark, so I shall not borrow it for use here! Excerpt 1394 shows a treatment on page 51. With the exception of two measures on page 52, where the counterpoint be-





I herewith review Mr. Clokey's *SKETCHES FROM NATURE*—with apologies to Mr. Nevin. It will do no harm. My readers will have Mr. Nevin's article before he realizes what I've been up to, and it will then be too late for him to withdraw his manuscript. I'll merely get another lecture, that's all. But my readers will have a knowledge of just what this delightful set of pieces contains.

*PIPES OF PAN* is the first movement from the *SKETCHES FROM NATURE*. Excerpt 1504 showed the theme of nothing less than a Fugue, about which Mr. Nevin was flatly enthusiastic. Now excerpt 1505 shows anything



but a fugue. It is the opening of *PIPES OF PAN*. Anybody would write music like this, certainly; but there are very few who could begin with music like this, pass it along through music like 1506, and finish a four-page piece without monotony in any measure, without becoming



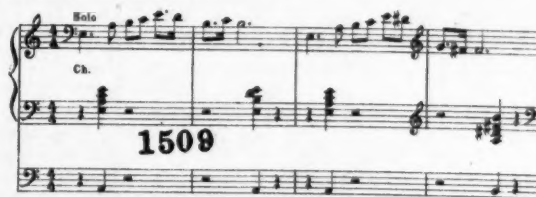
cheap or trite in any measure. For a church? Never. It's entertaining music, of a high order of structural and inspirational merit, for entertainment purposes, not in the sense of the jazz of today but in the sense of Wagner's music dramas, Tchaikowsky's *Nut-Cracker*, Brahms's *Hungarian Dances*, and—though it's slightly lame—Bach's *Fugue* like a Jig. I beg Mr. Nevin's pardon for being so enthusiastic about entertaining music; and evidently it doesn't help me any to remind him that I'm still enthusiastic about the entertaining music he wrote. If either Mr. Clokey or Mr. Nevin could not do anything else, it might be a pity; but Mr. Nevin has written and published a *SONATA* for organ which is a masterful mixture of thematic musicianship and musical inspiration, and Mr. Clokey has written a *SYMPHONIC PIECE* ending up with a Fugue.



*DRIPPING SPRING* begins as in 1507, with a lot of wetness but not much dripping. But it grows along, with not a trace of monotony, and in 1508 has already begun to drip and even sparkle in the sunshine. Simple, to be



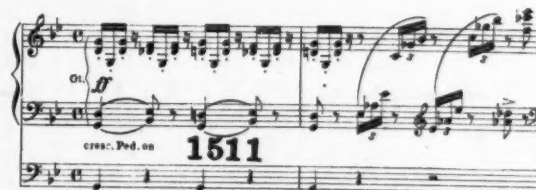
sure; anybody could write music like this. But the point is that there are exceeding few who could write a six-page *DRIPPING SPRING* and not be deadly dull before the sixteenth measure brought forward the problems of the seventeenth. It's not this time merely to be contrary that I persist in liking this set of four pieces. They are genuinely entertaining, genuinely beautiful, and when we forgive the composer of organ music for turning his back on profundity for a moment, we can detect very much technically masterful writing which only a skilled composer could produce.



*TWILIGHT MOTH* begins deadly dull, as any moth is likely to be. No. 1509 shows how dull it can be. But I suppose when we see the world as a twilight moth is likely to see it, when we flit around the electric light bulb without being burned to death like our ancestors were around open candles, when we take a sip of dew, whisper sweet nothings to a lady moth, and take life pretty much as we find it, it won't be any more dull than this six pages of music; for excerpt 1510 shows what can be done



when a musician, instead of a button-hole-maker turned jazz-writer, takes command of the latent frivolities of melody, harmony, and rhythm and works them up into something ephemeral, tasty, and sweet. Here again we have an infinite variety of texture, all of it making entertaining music, all of it wrought by a master-hand. What if it is but beautiful? At any rate it's not dumb. Since it takes all kinds of music to satisfy a world, how good it is that master musicians are willing to supply some of each kind.



*AN ANGRY DEMON* approaches through 1511—maybe as angry as Mr. Nevin ought to be when he beholds what the reader now holds in his hands. Again, no monotony,



in spite of every invitation to be monotonous in handling such a subject and such a theme. Excerpt 1512 shows some genuine organ writing; the orchestra can do things like this, but the mono-colored piano cannot; it takes the

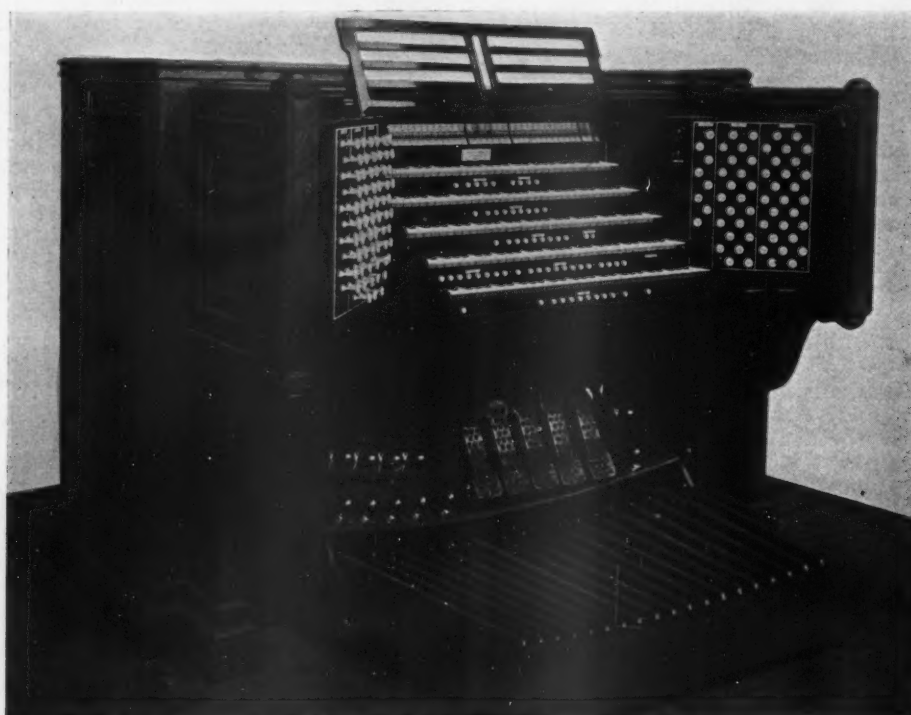
organ with its wealth of strings and brass, not to mention the flutes and diapasons, to handle ideas of this kind.

Anybody who wants to have a good time, who wants to rest his brain after a long battle with a fugue or sonata, who wants to make his audience chuckle now and then, who wants to hear that buzz an audience resorts to in a sedate church after a number that has particularly reached the spot—any such organist will have many happy moments playing with this set of pieces. There are no technical difficulties for the fingers, though there are many pages that look impossible; the Composer is an organist himself and all his effects can be obtained easily and naturally by the fingers. In fact I would rate this work as only moderately difficult—certainly not

very difficult, nor even difficult; just moderately difficult.

They would be superb in a theater—if there are any theater organists left on the bench. They would be even finer on a concert program, to add sugar and spice. They would be outrageous in church on Sunday at any service, though I think that if my devout old music committee chairman were to request it I would gladly play all four movements for the children at any service in the year when the children were in church and listening to the organ as they are in many churches—the Fifth Avenue Presbyterian in New York, for example—listening to sermons that are playful, theatrical, make-believe, humorous, witty, and anything else but deadly dull. What difference is there?

—T. SCOTT BUHRMAN.



#### THE LARGEST CASAVANT

Console of the new Casavant Organ in the new Royal York Hotel in Toronto, Canada, which was heard by the N.A.O. in the joint convention held there with the Canadian College of Organists. This is said to be the largest hotel organ in the world, and it may safely be said to be the finest organ Casavant ever built—which to many is high praise indeed.

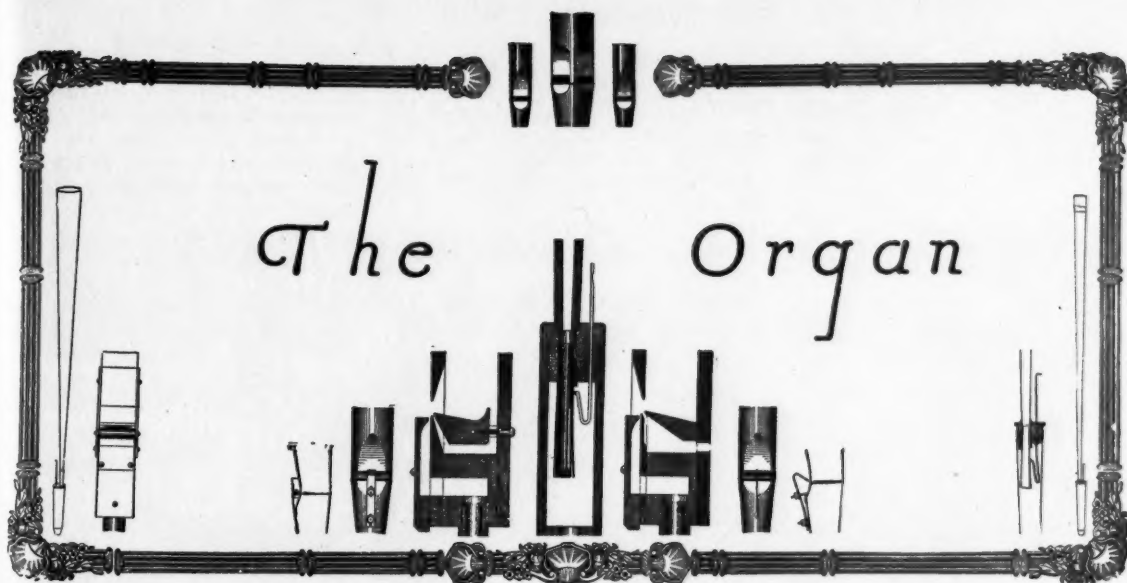


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Under the Editorship of

**Mr. William H. Barnes**

Combining the Practical Requirements of the  
Organist with the Science and Technical  
Supremacy of the American Builder

### Mr. Barnes' Comments

#### —THE VIBRA-HARP—

**A**N INVENTION that might be termed as the French say "La dernier cri"—which may be roughly translated in Chicago fashion "the last shriek"—is, so far as the organ is concerned, the new Vibra-Harp which J. C. Deagan Inc. have recently perfected for installation in the organ.

In one of my earlier articles on the tonal design of small and moderate sized two- and three-manual organs, I spoke of the fact that it had become an almost universal experience in advising church committees that were about to purchase a new organ that the three stops they insisted on having first of all were Vox Humana, Harp, and Chimes. I remarked that this trilogy seemed to be inevitable in the modern American organ, no matter how modest its size and cost. This phenomenon at first caused me considerable amusement, and later embarrassment, because with limited funds and space there seemed so many more important things to provide. As I grow older, and I hope

wiser, I take these ideas much more for granted, and I am beginning to realize that, after all, our American public are entitled to have what they want to hear in an organ, and not necessarily an organ of thoroughly sound tonal design. I have harped at length on soundness of design, as exemplified in English organs, and for the benefit of my conservative friends, I am following this article next month by a most mid-Victorian 19th Century conservative article entitled "Great to 15th", which should be quite to the liking of all reactionaries and those who view with alarm any new thing.

This month I am following my bent for new things in organs, so that Senator Richards and Mr. Losh, who recently were in Chicago and did me the honor of hearing several organs I have had a hand in, will not report as they did to a mutual friend, "Barnes is all right but he is too conservative".

While these gentlemen are scratching their heads and worrying over seven-octave keyboards, Melody Touch 100" Tubas, combination action for thousands of stop-tongues and the like which are to be in the "World's Greatest" organ at Atlantic City, let us turn our attention to another innovation, the Vibra-Harp.

If we grant that every modern American church organ is going to have Harp, Chimes and Vox Humana, no matter what else, it then becomes of considerable importance that these be as fine and effective as they can possibly be made. Particularly, the percussions are usually not made by the organ builders but are supplied to the trade by a few high class firms. One of the leaders in this field is J. C. Deagan & Co. They have recently developed a new percussion instrument known as the Vibra-Harp. I must admit the first time I heard one was in a cabaret, but I was greatly attracted to and charmed by the tone.

The instrument differs in no essential respect from the regular steel-bar Marimba Harp with resonators that Deagan has made vast quantities of, that have proved so satisfactory in the modern organ, especially when enclosed in the Choir or Swell expression Chamber. This new Vibra-Harp differs from the regulation Harp by having aluminum instead of steel bars. These appear to create a tone of much greater sustaining powers than the ordinary steel-bar Harp. It may be played and used in precisely the same manner as the regular style Harp for chords and arpeggios, and produces the same type of lovely tone, with greater sustaining power. This involves dampers of necessity for playing rapidly changing harmony, though the older type Harps were frequently built without them.

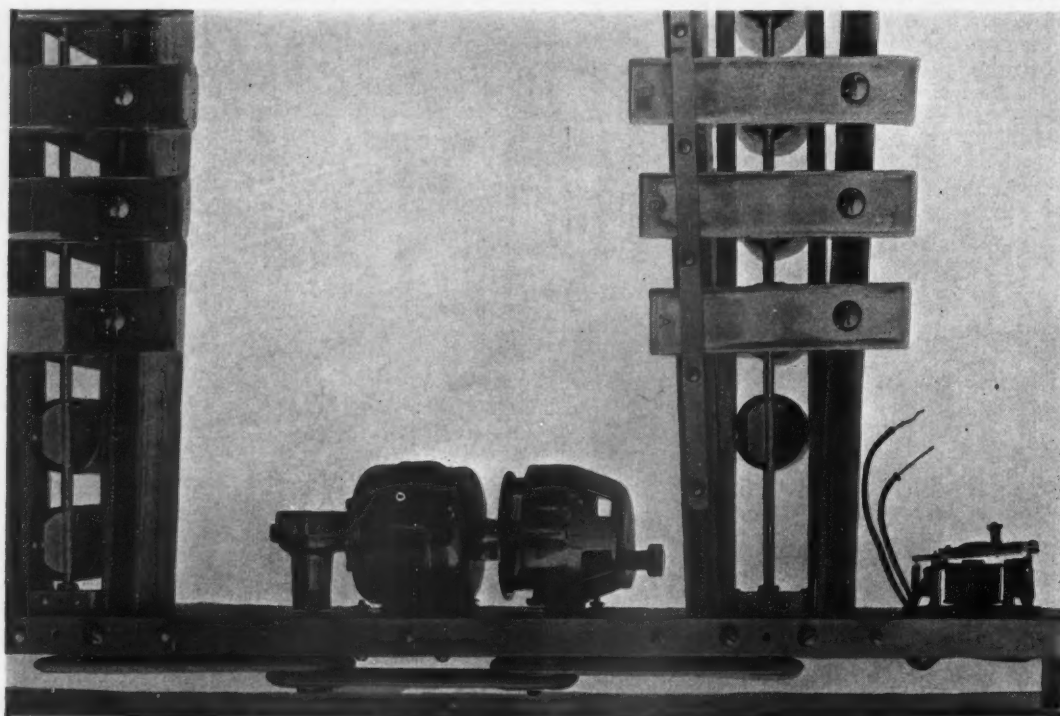
For the benefit of those readers who are not familiar with the man-



ner in which the harp effect is produced, it should be stated that the metal bars of various pitches that are struck by padded hammers, produce very little tone, unless this tone be reinforced by a

ter more clear. It should be noted that some of the metal bars have been removed to show the discs more clearly. This vibrato gives the tone a living, vibrant quality that I believe is unique in the per-

lation harp in the church service and for recital work the vibrating attachment will certainly add a new and very interesting effect. My compliments to the Deagan Company for developing this very



THE VIBRA-HARP

Newly developed organ percussion by J. C. Deagan Inc. that adds an element of great warmth and richness to the modern organ

resonator beneath each metal bar, of the proper length to reenforce the tone of the bars that are struck. These resonators consist of sheet-metal tubes of varying diameters and lengths, capped at the bottom and open at the top; the bigger ones look like a baking powder can, only of polished nickel.

Now in the Vibra-Harp we have some additional mechanism. Just under the metal bars and at the top of the resonator tubes a series of metal discs are inserted, that are made to rotate on a shaft. The effect is very much like that of a damper in a stove pipe that is turned round and round. The effect of rotating these discs is to alternately increase and diminish the tone of the metal bars by first nearly nullifying the effect of the resonators and then allowing the full resonance to re-appear. This rotation of the discs is fixed at a speed to make a most pleasing vibrato to the tone.

The illustration we reproduce herewith will make the whole mat-

cussion field. When the motor is turned off, which can be easily done by any one of half dozen different kinds of controls, the apparatus is arranged to have the discs stop at the point where the the maximum resonance is produced from the resonators, so that when the instrument is used as an ordinary harp effect nothing is lost in efficiency.

Now as to whether this type of tone can be called ecclesiastical or churchly I don't know. I do know it is very beautiful and that so great an artist as Mr. Firmin Swinnen and so artistic builders as the Aeolian Company have added the Vibra-Harp to the scheme for the great organ that they are building for Mr. du Pont's estate. I am contemplating changing the Harp in my organ at home to this type, and I am sure it will be absolutely ideal for residence, theater, and concert work. I can see a legitimate purpose in placing this most ingenious invention in church organs, as it can be used as a regu-

beautiful percussion; I know the organ world is going to hear more and more of it.

It is possible to make the size of the discs considerably smaller than the resonators, so that when they are rotated the wavering is not so pronounced. This type would be the more suitable for church and residence use, where only the more reserved and subtler effects are required. The biggest possible vibrato would be desirable in theater organs where only the more pungent exaggerated effects are desired. This should certainly prove a valuable and distinct addition to the percussion tone in any organ, and with this last modification should make it adaptable to any purpose.

I know there has been quite a bit of discussion pro and con regarding the organ Tremulant. As the feature of the Vibra-Harp is its vibrato it is but natural that it also should come in for discussion.

I believe a great deal of the dislike of the organ Tremulant is

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traceable to its excessive use in certain organs, or rather I should say, the degree of the Tremulant effect.

It seems to me that a moderate rate of vibrato (from a mechanical standpoint, I mean) could not possibly be objectionable to anyone; in fact, as mentioned in Mr. Schwab's article in the June issue of this magazine no soloist either vocal or instrumental (aside from the organ) could possibly ac-

quire a reputation for greatness without the judicious use of a certain amount of vibrato.

The Vibra-Harp as regularly made for hand playing is built with a maximum degree of vibrato, for this seems to be what the percussionist playing the instrument by hand desires. But it can be furnished virtually with any degree Tremulant by reducing the size of the discs.

combination action, as well as to the stoplist and its adaptability to the church, the services, the music requirements, the chambers which are allotted, and the allowance upon which it is to be bought. All these considerations should receive attention, yet they are generally waved aside by the committees in charge of such matters. The organ builder would not have it so, but time cannot be spent in educating committees. The purchaser buys in terms of quantity and expression; the builder lives or dies in terms of profit and loss. They are different languages, and a translator is needed.

The details of quality are innumerable. Often their value is more environmental than intrinsic. So it is with the builders. One can often do a very creditable job in one location, and not in another. How much does the purchaser know about this? Often one builder can do good work if allowed by the purchaser. How often does the purchaser allow it? The lure of names in the stoplist is great, and generally overbalances the quality of seeming details—which mean the difference between success and failure in the completed installation. Do committees realize this? If they were to realize it, could they correctly judge the different elements?

Getting back to the actual constituents, we have a vast mass of technical items with which only one who has studied organ building from all angles, is fully conversant. Types of action and voicing differ radically in their application to different installations. Types of chest action are, or should be largely determined by the money available. The instrument built at a cost of \$3,000 should have quite a different equipment from that costing \$10,000. Certain standards of quality in materials should always be present, and when sufficient funds permit, the systems of chest action may be of the finest type. When there is barely enough to purchase the necessary pipe-work, some ingenuity is needed. Quality should always be present, and can be, if the cost is lowered by simplifying rather than cheapening.

For example: In the smallest instruments, a certain amount of unification is generally present: if duplexing is used, relays eliminated, and the combination action simplified, everyone saves, and the instrument is quite as serviceable as under ordinary conditions. One not acquainted with technical details is incapable of handling such a matter. He who can build the most for the

## The Organ Architect

The Possibilities of a Profession that Must Combine  
a Builder's Factory Experience and a Player's  
Practical Knowledge and Artistic Taste

By TYLER TURNER

**T**HOUGH not wishing to intrude in any way upon the opinions of those in other branches of the organ profession, it has seemed only right that something be said concerning the middle-man problem, with an effort to determine his duties.

The best vindication of his existence to our knowledge is set forth in the excellent "As They Like It, or a Winter's Tale of an Organ Sale", by Mr. James Emory Scheirer which appeared in the April issue of T.A.O. Anyone, even remotely connected with an organ sale or purchase, will recognize in it the usual line of "moonshine" applied to the purchasers of organs. Unfortunately it still sells organs, although it probably would not sell anything else. A builder remarked sometime ago: "A pair of shoes is soon discarded, but a cheap organ remains year after year to shriek its inferiority to successive congregations." Yet in the vast majority of cases, organs are bought on

conditions which would never be accepted in any other sale. If competitive companies were compared minutely, detail for detail, material for material, and tone for tone, there would be many startling revisions of our present prejudices.

That an organ committee is inadequate to the complexity of an organ purchase will be admitted by any organist or salesman. The fact that but few of the many fine organ builders in America have very frequent opportunity to prove that they can build instruments of quality is not in itself startling, but when one sees that they cannot, because of the purchasing method, the organ-architect problem is more obvious. Organ builders are not in business for charity. The purchaser who insists on quantities far in excess of what is allowed by his appropriation, cuts his own throat, and the builder has but one alternative. Fortunately some companies will refuse to tamper with contracts which are underpriced. They are able to do it because of years spent in building what the public believes to be a reputation. The only danger there, is that what is a reputation to the public, may prove to be only well-managed publicity.

Then comes the matter of quality. Of what does it actually consist? Certainly of tone, balance, and build-up. Of these Senator Richards has already treated in his excellent paper on Tonal Design in the July issue of THE AMERICAN ORGANIST. But there is much more to be considered. The mechanical side is quite as important as the tonal. The competent architect must be capable of giving careful thought to the chest action, the crescendo motors, the wind supply, cables, contacts, relays, magnets,

NOTE: Mr. Turner's article is printed as a valuable contribution to the discussion of a vital problem; the reader will not necessarily interpret it as the policy of this Department—whether it is or not, has no importance. The important point is that Mr. Turner contributes further to the relief of the builder from the interference of totally incompetent "architects" who are not architects in any sense of the term and who damage, not benefit, any church that puts confidence in them. The builders themselves may be considered, so far, the only true organ architects, with the few exceptions already noted in these pages; but inasmuch as the builder's profit or loss is vitally concerned in every decision made, and inasmuch as the purchaser is in many cases unscrupulous and grasping, as well as quite ignorant, the operations of a true and independent organ architect will work equally to the benefit of both purchaser and builder, as Mr. Turner clearly shows in his discussion.—THE EDITOR.

price is generally chosen, and must of necessity "take it out" on the instrument. The purchaser loses, not the organ builder. Most builders are sufficiently inclined toward their craft to build as fine an instrument as they can, but they cannot do it when a misunderstanding public makes unreasonable demands.

But if the lack is on the part of the purchaser, it is a wholly natural condition. The organ committee has no more time to study organ building than has the building committee to study the details of architecture. There is but one way out, and the number of poor organs installed yearly is forcefully pointing out the fact to those whose money is represented.

An Editorial in these pages says in part, speaking of the middle-man: "Against this wrong kind of interference we of the playing profession must protect our builders—and only we can protect them, for the purchaser is a babe among wolves, and helpless." Those who have seen this "wrong kind of interference" in operation, will realize that those who comprise the class of "middle-men" are practically all organists, and that when the independent organist is consulted, the case is the same; the only difference being that the organist "gets his" occasionally, while the middle-man makes a business of getting it.

That there are more in the business who know nothing of the work which they undertake, than those who do, must be admitted. But it has little to do with the case. No one can conscientiously support a man in a position which he is unfit to occupy, whether it be that of organ builder, player, or architect. There is no vindication of the organist's assuming the title of architect without the knowledge to back it up. Neither is there any excuse for the builder's fighting competent organ architects. As pointed out in an Editorial in T.A.O., the competent architect will be a life-saver to the conscientious builder in saving him against competition with inferior materials and workmanship.

So far as our knowledge extends, no one has taken the trouble to determine just exactly what the duties of the organ architect are. It is accepted that he writes the stoplist. There, one might believe, his duties ended.

It is to his lot to consider the immense amount of detail, to weigh carefully the merits of the different instruments for the particular installation, and to stipulate all points

necessary to making the instrument as perfect as the building, chambers, and appropriation will allow. Competent attention will be given the action, the wind supply, and the structural lay-out, as well as the tonal scheme. The consultant will act more as a check on the purchaser than on the builder; the result will be an instrument of which the builder can be proud, as well as a good business investment for the client.

The organist is generally antagonistic to the consultation of any one from without his baliwick. There is no reason for it. The consultant's business is to grind the organist's ax, and he can naturally do it far better than can the organist. This is only reasonable; it is the architect's business.

So far as the builder himself is concerned, the architect can only increase his success. The quality of organs in general will be higher because they will be bought by those who know. With the higher quality, will have to go a higher price. There will be a correspondingly greater margin of profit.

One builder has already expressed, in both his advertising and his catalogue, his good-will to the organ architect and his willingness to co-operate with him. Others may well follow his example, for surely, though slowly, the purchasing public

is learning that the purchase of an organ is a complicated matter, and the only assurance of a safe investment and adequate results for the expenditure is in the consultation of one who has made the matter a profession, and whose profit or loss is not at all concerned with any of the details of the organ nor with how much the purchaser gets or how the builder gives it to him.



#### ROCHESTER ORGAN CO. NEW FIRM OF ORGAN BUILDERS INCORPORATED

MR. DONALD S. BARROWS, vice-president of The Symington Co., and the Gould Coupler Co., manufacturers of railway equipment in Rochester and Depew, N. Y., designer of the Reformation Organ, built by the Buhl Organ Co. and recently presented in these pages, has at last turned his avocation into a vocation and has organized and incorporated the Rochester Organ Company, with headquarters in Rochester, N. Y., and Opus 1 is already under course of manufacture. This first Rochester Organ will go to St. Thomas's Episcopal Church of Rochester. It is understood that the Reformation instrument finally decided the Rochester group to negotiate with the Buhl Company.



MR. DONALD S. BARROWS  
Founder and President of the new Rochester Organ Co.





MR. PAUL C. BUHL

President of the Buhl Organ Co. and Vice-president of the Rochester Organ Co.

Mr. Barrows has been "an organ fan since the proud day when at the age of seven he sat on the bench beside his big brother and drew four stops at the climax of the postlude". In 1928 he received the A.A.G.O. certificate, "having taken the examination out of curiosity", and has been increasingly active in recent years as advisor and designer "for harassed friends who had blithely assumed the responsibility of buying organs". He is the inventor of "a number of devices for the amelioration of the organist's lot", a lawyer by training, but an engineer and amateur musician by preference. All these activities will be enlarged, without relinquishment of his normal business and civic duties.

Mr. Barrows, prime mover behind the new Company, weighed the problem of building a new factory or using an already-existing plant, and decided in favor of the latter, with the result that the Buhl Organ Co. factory at Utica will do the manufacturing. Mr. Paul C. Buhl is vice-president of the Company, retaining his post as president of the Buhl Organ Co. Mr. Buhl learned the trade in Germany and came to America to assist the late Mr. Steere, becoming superintendent of the Steere plant. In 1905 he became junior partner of Barnes & Buhl, and later the senior partner in Buhl & Blashfield. Mr.

Buhl combines the mechanical ingenuity of the trained organ builder with the keen sense of musical color and quality of the skilled voicer.

Thus we have the happy situation of existing forces quickening pace and enlarging their scope, rather than the less desirable situation of the entrance of entirely new forces. The policy of the Company will be largely governed on the principle of accepting orders where the conditions permit the installation of satisfactory instruments, rather than of seeking business indiscriminately. Mr. Barrows has long been kept busy in the capacity of friendly or official guide in the complicated process of buying organs; he is merely changing these same services into the more exact commercial phases. His many friends who know of his work, will want Barrows Organs, while the friends of Mr. Buhl, and those familiar with the past work of his Company, will want Buhl Organs, and both groups will now find their requirements fully met by the Rochester Organ. There will be no loop-holes, no arguments with salesmen, no substitutes. What Mr. Barrows specifies, will be built, as specified. In this connection the official announcement says:

"The policy of the Company demands that organs which we build

shall be correctly designed for their respective classes. Whenever possible unit ranks playable at several pitches will be covered by stronger straight ranks of the same family. . . . In particular the Pedal department must stand on its own feet without the permanent necessity of coupling to make it come through, which is characteristic of thousands of organs bearing the plates of builders who know better but have not had the opportunity of insisting on the proper balance between divisions. Nobody remembers who the organ 'architect' was, but the builder's name-plate remains. . . . While the organist or the president of the Ladies Aid Society can have all the solo stops they are willing to pay for, there are some other things which the organ must have or it will not be a Rochester Organ."

While the present building operations will be carried on in Utica, just as soon as conditions warrant it a factory will be provided in Rochester to manufacture certain of the specialized action parts, and "the ultimate plan will probably mean specialized manufacturing plants in both cities".

## Royal York

Casavant Builds Five-Manual  
from Toronto Hotel

VERY FEW AMERICANS would rejoice to see an important contract for an unusually large organ go to a builder beyond our own confines, and we may confidently say that just as many Americans from below the Canadian border rejoice equally heartily to see the great Royal York Hotel organ built by a Canadian firm of organ builders, especially since Casavant Brothers were the builders. Not only is it a large instrument to the eye but it is actually a large organ in content, numbering 111 actual ranks of pipes, which the organist may use, however, only in 84 entities or voices; there are 7304 pipes, plus percussion.

The manuals are the usual 61-note compass but the chests are universally 68-note, with an occasional 61-note limitation on the 2' voices. A discussion of the technical features of the stoplist belong to other writers, but the present one cannot but vastly admire the practical and musical richness of the stoplist, and note with regret that the Great is unexpressive, while at the same time noting with an equal degree of delight that the Tuba Mirabilis of the Bom-

barde Organ is also unexpressive. We can imagine the effect of this Tuba Mirabilis added, from unenclosed chest, to the ensemble of the rest of the organ.

That the greatest hotel organ in the world should be built by a Canadian firm and housed in a Canadian hotel was probably not the motive behind the migration of the N.A.O. for a convention in Toronto, but it ought to be the cause of friendly rivalry among salesmen south of the border in an effort to sell an equally solid organ to some great hostelry in the States. Grove Park Inn, at Asheville, N. C., has long been famous for the attention lavished on its organ-recital hours, when not an auto was permitted to move within the yards of the Inn; but that was a comparatively small organ and recitals on it are no more, since it is already being installed in the First Presbyterian Church of Asheville. It is to be hoped that some similar but slightly lesser degree of attention will be given in the Royal York to the use of this great Casavant Organ.

While we are on the subject, it might be excusable to point out that manifestly something must be wrong somewhere when the organ and organist lose out completely, as at Asheville. It certainly was not the fault of the organ itself, for its builder's name was guarantee of its quality. It was not the fault of the organists' ability, for some of our finest players have been resident-recitalists at the Inn. It may have been that the uncomfortable restrictions the management placed upon the guests during the progress of any recital brought them to an adverse state of mind and gained not respect but disfavor for the organ, and it may have been that the interference sometimes offered by the management against semi-popular or even semi-classic requests made by the guests themselves also made the programs unpopular; but the probability is that music in a hotel must be very light and entertaining, or it will arouse indignation instead of enjoyment, and doubly aggressive and unpleasant is music played loudly. At any rate we hope, for the future of the organ builder and the organ player, that the Royal York will be able to profit by the experiences of others and will find a permanent use for its magnificent organ, not a transitory.

—T.S.B.

TORONTO, CANADA  
ROYAL YORK HOTEL  
Casavant Brothers

NOTE: Readers will observe that the

manual organs are entirely Straight, while the Pedal is augmented; in the latter, the usual method of these columns is followed and each stop derived from any foundation register is given the name of that register.

The usual simple abbreviations are used to indicate Pedal, Great, Swell, Choir, Orchestral, Bombarde, Voice, Rank, Stop, Borrow, and Pipe. Incidentally, it was a pleasure to prepare the following stoplist for these columns because of the care Casavant Brothers gave to the correct spelling of the various register-names; the only deviation from Audsley's rules in his Organ Stops, which is the only standard thus far authoritatively set, was in the matter of using Spitzfloete as two words instead of one. If the builders used the same precision and care in the building of the organ as evidenced in the preparation of their stoplist—and they undoubtedly did—the Royal York organ must mark a milestone of progress in Canadian organ building.

	V.	R.	S.	B.	P.
P:	6.	9.	23.	16.	396.
G:	20.	26.	22.	—	1761.
S:	19.	26.	21.	—	1761.
C:	17.	20.	19.	—	1346.
O:	14.	16.	19.	—	1088.
B:	8.	14.	8.	—	952.
	84.	111.	112.	16.	7304.

#### PEDAL: V 6. R 9. S 23.

32	Diapason* 12
16	Diapason One 56w
	Diapason Two (Great)
	Dulciana (Choir)
	Violone 44
	Gamba (Orch.)
	Bourdon 44
	Clarabella (Great)
	Bourdon (Swell)
10 2/3	Quint 44
8	Diapason One
	Violone
	Bourdon
5 1/3	Quint
4	Diapason One
IV	Mixture 128
32	Bombarde
16	Bombarde 68
	Trombone (Bomb.)
	Bassoon (Orch.)
8	Bombarde
4	Bombarde
	Chimes (Orch.)
	Bass Drum
	Snare Drum
	Tympany

\*Derivation not indicated

#### GREAT: V 20. R 26. S 22.

16	Diapason 68
	Clarabella 68
8	Diapason One 68
	Diapason Two 68
	Diapason Three 68
	Dolce 68
	Hohlfloete 68
	Rohrfloete 68
5 1/3	Quint 68
4	Octave 68
	Principal 68
	Flute Harmonique 68
	Flute d'Amour 68
2 2/3	Twelfth 68
2	Fifteenth 61
III	Mixture 204
V	Harmonics 340
16	Tromba 68
8	Tromba 68
4	Tromba 68
	Harp (Orch.)
	Chimes (Orch.)

#### SWELL: V 19. R 26. S 21.

16	Geigen 68
	Bourdon 68
8	Diapason 68
	Geigen 68
	Viola da Gamba 68
	Salicional 68
	Voix Celeste 68
	Clarabella 68
	Stopped Flute 68
4	Octave 68
	Flauto Traverso 68
2	Superoctave 61
IV	Mixture 272
V	Cornet 340
16	Trumpet 68
8	Trumpet 68
	Oboe 68
	Vox Humana 68
4	Clarion 68
	Harp (Orch.)
	Chimes (Orch.)
	Tremulant

#### CHOIR: V 17. R 20. S 19.

16	Dulciana 68
8	Diapason 68
	Dulciana 68
	Unda Maris 68
	Melodia 68
	Spitzfloete 68
	Flute Celeste 68
4	Dulcet 68
	Liebfloete 68
2 2/3	Nazard 68
2	Harmonic Piccolo 61
1 3/5	Tierce 61
IV	Dulciana Mixture 272
16	Contra Fagotto 68
8	Trumpet 68
	Clarinet 68
4	Clarion 68
	Harp (Orch.)
	Chimes (Orch.)
	Tremulant

#### ORCHEST.: V 14. R 16. S 19.

16	Gamba 68
8	Grossgamba 68
	Gamba Celeste 68
	Viole d'Orchestra 68
	Viole Celeste 68
	Grossfloete 68
	Quintadena 68
4	Octave Viol 68
	Concert Flute 68
III	Cornet de Violes 204
16	Bassoon 68
8	Cor Anglais 68
	French Horn 68
	Orchestral Oboe 68
16	Harp
8	Harp 61
	Xylophone 37
	Chimes 25
	Castanets 37
	Tremulant

#### BOMBARDE: V 8. R 14. S 8.

16	Trombone 68
8	Tuba Mirabilis 68 (Unenclosed)
	Stentorphone 68
	Trompette Harmonique 68
	Tuba Sonora 68
5 1/3	Quint Horn 68
4	Octave Tuba 68
VII	Mixture 476

COUPLERS 41			
To	4'	8'	16'
Pedal	S B	GSCOB	SCO
Great	GSCOB	SCOB	SCO
Swell	S OB	OB	SCO
Choir	GSCOB	GS OB	SCO
Orch.	O		O
Bomb.	B		

#### ACCESSORIES

Comb'ons: P 8. G 8. S 8. C 8. O 8. B 4.  
Couplers 4. Tutti 8.  
Reversibles: G-P. S-P. C-P. O-P. B-P.  
SG. C-G. O-G. B-G. S-C.  
Full Organ.

Crescendos: S. C. O. B. Register.  
Tutti Cancel.  
Adjuster Piston.  
All Crescendos to Swell Shoe.  
Pedal Pistons to Great Pistons.



NEWARK, N. J.  
FIRST PRESBYTERIAN  
Austin Organ Co.

Specifications by Mr. HERBERT BROWN.  
Stoplist by Mr. BROWN in collaboration  
with Mr. RODNEY SAYLOR, organist of  
the church.

	V.	R.	S.	B.	P.
P	6.	8.	36.	28.	345.
G	22.	24.	33.	9.	1512.
S	34.	42.	35.	—	2802.
C	19.	19.	37.	14.	1327.
L	10.	10.	10.	—	730.
N	8.	8.	8.	—	560.
	99.	111.	159.	51.	7276.

The usual abbreviations are used for  
Voice, Rank, Stop, Borrow, Pipe, Pedal,  
Great, Swell, Choir, L for Solo, and N  
for String.

PEDAL: V 6. R 8. S 36.

32	Bourdon
	Quintation (Choir)
16	Diapason 56w
	Diapason (Great)
	Violone 44m
	Gemshorn (Great)
	Sub Bass 32w
	Bourdon 61w
	Bourdon (Swell)
10 2/3	Bourdon
8	Diapason
	Violone
	Gamba Celeste 2r (Solo)
	Bourdon
	Bourdon (Swell)
5 1/3	Bourdon
4	Diapason
	Bourdon
III	Mixture 96m
	12-15-17
32	Bassoon (Solo)
16	Trombone 56r
	Posaune (Swell)
	Bassoon (Solo)
10 2/3	Bassoon (Solo)
8	Trombone
	French Horn (Solo)
4	Trombone
	Chimes (Great)

STRING:

16	String (Anc.)
8	String (Anc.)

ECHO:

16	Diapason (G-E)
	Bourdon (G-E)
	Gedeckt (S-E)
8	Bourdon (G-E)
	Gedeckt (S-E)
	Chimes (S-E)

GREAT: V 22. R 24. S 33.

32	Quintaten (Choir)
16	Diapason 61m
	Quintaten (Choir)
8	Diapason One 61m
	Diapason Two 61m
	Diapason Three 61m
	Dulciana (Choir)
	Gemshorn 73m16'
	Claribel Flute 61w
	Doppelfloete 61w
	Concert Flute (Choir)
	Flute Celeste (Choir)
4	Octave 61m
	Flute 61wm
2 2/3	Twelfth 61m
2	Fifteenth 61m
III	Mixture 183m
	Large scale
16	Tromba 61r
8	Tromba 61r

4	Clarion 61r
8	Harp (Choir)
	Chimes 25tb
4	Celesta (Choir)
	Tremulant
ECHO:	
16	Bourdon 61w
8	Diapason 73m16'
	Dulciana 61m
	Gamba 61m
	Gamba Celeste 61m
	Clarabella 85w
4	Clarabella
2 2/3	Clarabella
2	Clarabella
8	Trumpet 61r
	Tremulant

SWELL: V 34. R 42. S 35.

16	Bourdon 73w
8	Diapason 73m
	Gamba 73m
	Salicional 73m
	Voix Celeste 61m
	Voix Seraphique 61m
	Aeoline 73m
	Aeoline Celeste 61m
	Rohrfloete 73w
	Dolce Flute 73w
4	Octave 73m
	Flute 73wm
2 2/3	Nazard 61m
2	Flautino 61m
III	Dolce Cornet 183m
	12-15-17
V	Chorus Mixture 305m
16	Posaune 73r
8	Trumpet 73r
	Cornocean 73r
	Oboe 73r
	Vox Humana 61r
4	Clarion 61r
	Tremulant

ECHO:

16	Gedeckt 73w
8	Cor d'Nuit 73m
	Cor d'Nuit Celeste 73m
	Dolce 73m
	Unda Maris 61m
	Flute 73w
	Flute Celeste 61w
4	Fernfloete 73m
2	Flageolet 61m
III	Echo Cornet 183m
	12-15-17
8	Corno d'Amore 73r
	Vox Humana 61r
	Chimes 25tb
	Tremulant

CHOIR: V 19. R 19. S 37.

16	Quintaten
8	Violin Diapason 73m
	Dulciana 73m
	Unda Maris 61m
	Viole d'Orchestre 73m
	Viole d'Orch. Cel. 73m
	Quintaten 97w32'
	Concert Flute 73w
	Flute Celeste 61w
	Spitzfloete 73m
4	Gemshorn 73m
	Flauto Traverso 73w
2 2/3	Nazard 61m
2	Piccolo 61m
1 3/5	Tierce 61m
1 1/7	Septieme 61m
IV	Mixture
16	Clarinet 73r
8	Corno di Bassetto 73r
	Orchestral Oboe 73r
4	Oboe Clarion 61r
8	Harp 61b
	Chimes (Great)
4	Celesta (Harp)
	Tremulant

ECHO: Duplexed from Swell-Echo

16	Gedeckt
8	Cor d'Nuit
	Cor d'Nuit Celeste

	Dolce
	Unda Maris
	Flute
	Flute Celeste
4	Fernfloete
2	Flageolet
III	Echo Cornet
8	Corno d'Amore
	Vox Humana
	Chimes
	Tremulant

SOLO: V 10. R 10. S 10.

8	Gamba 73m
	Gamba Celeste 73m
4	Flauto Maggiore 73w
16	Orchestral Flute 73w
8	Bassoon 85r32'
	French Horn 73r
	English Horn 73r
	French Trumpet 73r
	Tuba 73r
4	Clarion 61r
	Tremulant

STRING ANCILLARY: V 8. R 8. S 8.

16	String 73r
8	String One 73m
	String Two sharp 73m
	String Three 73m
	String Four sharp 61m
	String Five 61m
	String Six flat 73m
4	Salicet 73m
	Tremulant

ACCESSORIES

Couplers: P 9. G 12. S 6. C 9. L 6.  
Comb'ons 73  
Reversibles 8

The Echo Organs are also controlled  
by a separate 3m console in the gallery.



NEW YORK, N. Y.

CARNEGIE HALL

Geo. Kilgen & Son

NOTE: Through the courtesy of the  
Builders we are able to present the list of  
stop names of the new organ for one of  
the most famous concert halls in the  
world. In the July pages of this magazine  
will be found some interesting facts  
about Carnegie Hall; in the present stop-  
list the \* marks the stops whose deriva-  
tion is obscure in the data at hand. Un-  
fortunately this robs the instrument of  
the technical interest it would otherwise  
have, but we believe our readers will none  
the less be glad to see the stoplist even  
though they do not have sufficient infor-  
mation upon which to base a serious  
study of the instrument, and will be  
grateful to Dr. Eversden for furnishing  
the information upon which the follow-  
ing has been compiled. The organ is  
scheduled for dedication September 30th.  
Through the courtesy of the builders we  
are able to show the console in these  
pages and use as our Cover a drawing of  
Carnegie Hall, the City's most famous  
concert and studio building.

V 53. R 62. S 110. B 51. P 4528.

PEDAL:

32	Diapason Resultant*
	Bourdon Resultant*
16	Diapason One 32
	Diapason Two*
	Violone*
	Sub Bass*
	Gamba*
	Gedeckt*
10 2/3	Quint*
8	Octave*
	Bass Flute*
	Cello*
5 1/3	Quint*
4	Flute*
XIII	Ripieno*



VII	Ripieno*
32	Bombarde*
16	Tuba Profunda
	Bombarde*
	Oboe*
8	Bombarde*
4	Clarion*
ECHO:	
16	Bourdon 32
	Gedeckt*
8	Bass Flute*
	Keraulophone (Echo)
	Flauto Dolce*
16	Contra Horn*
GREAT: 8"	
16	Diapason Major 73
8	Diapason One 73
	Diapason Two*
	Principal 73
	Gamba 73
	Grossfloete 73
	Claribel Flute 73
4	Octave 73
	Flute*
2 2/3	Twelfth 61
2	Flute Octaviant*
X	Ripieno 305
8	Bombarde 61
	French Trumpet 73
4	Clarion*
	Chimes (Echo)
SWELL: 6"	
16	Bourdon 73
8	Diapason Phonon 73
	Viola Diapason 73
	Viole d'Orchestre 73
	Viole Celeste 61
	Salicional 73
	Stopped Flute 73
	Gedeckt*
4	Violina 73
	Waldfloete 73
	Flute d'Amour*
2	Flautino*
V	Solo Cornet 305
III	Cornet*
16	Oboe
8	Corno di Bassetto 73
	Oboe 97
4	Oboe
	Tremulant
CHOIR: 6"	
16	Gamba
8	English Diapason 73
	Violin Diapason 73
	Gamba 97
	Viola 73
	Viola Celeste 61
	Clarabella 85
4	Gamba
	Clarabella
	Flauto Traverso 73
2	Piccolo*
II	Grave Ripieno 122
8	Corno di Bassetto 73
	Horn 73
	Oboe 73
	Harp (Echo)
	Tremulant
SOLO: 12"	
8	Stentorphone 73
	Grossgamba 73
	Gamba Celeste 61
	Flauto Mirabilis 73
4	Flute Ouverte 73
16	Tuba
8	Tuba Mirabilis 73
	Tuba 97
4	Cor Anglais 73
	Tuba
	Chimes (Echo)
	Tremulant-Tuba
	Tremulant
ECHO: 6"	
16	Bourdon* t.c.
8	Diapason 73
	Keraulophone 73
	Vox Angelica 73

	Vox Aetheria 61
	Tibia Clausa 73
	Lieblighgedeckt 73
	"Quintadena" synthetic
4	Fern Flute*
2 2/3	Nazard 61
2	Zart Flute*
16	Contra Horn*
	Vox Humana t.c.
8	Oboe Horn 85
	"Oboe" synthetic
	Musette
	Vox Humana 73
4	Horn Clarion*
	Vox Humana
8	Harp 49
	Chimes 25
	Tremulant
	Tremulant-Vox



# PHILADELPHIA, PA. OUR LADY OF HOLY SOUL'S W. W. Kimball Co.

V 12. R 12. S 18. P 781.

## PEDAL:

32	Resultant
16	Bourdon 44
	*Gedeckt
8	Flute
GREAT:	
8	Diapason 61
	Dulciana 61
	Melodia 61
	Flute Harmonique 61

## SWELL:

8	Diapason 73
	Salicional 73
	Voix Celeste 61
	*Gedeckt 85
4	Flauto d'Amore 73
8	Oboe 73

## CHOIR:

8	Dulciana (Great)
	Melodia (Great)
4	Flute Harmonique (Great)
8	Unda Maris 61

\*The specification of these items is not given and may be slightly different than here stated.



## —AEOLIAN—

The exceedingly valuable Register Crescendo accessory, the Coupler Cut-Out, has been adopted for the great organ the Aeolian Company is building for the du Pont Estate near Wilmington, Del., whose stoplist was presented in these pages some months ago. The Coupler Cut-Out is a device, as our readers will remember, that enables the organist to use the Register Crescendo at any time for any desired crescendo, irrespective of any couplers that may be on or off. This device, wherever thoroughly understood, is almost universally adopted.

For example, suppose an organist is playing a massed string effect on the Swell as an accompaniment to the reeds of the Choir, with an antiphonal solo voice, such as Doppelfloete, drawn on the Great; no couplers drawn between manuals. Should he touch the Register Crescendo it will add various inter-manual couplers before it is able to add enough registers to afford a crescendo, and couplers drawn on such a combination, and hundreds of others of similar purpose, would be fatal, and therefore impossible. But with the Coupler Cut-Out available, the organist touches the Cut-Out and then may use his Register Crescendo with perfect safety, knowing that it will not add any couplers but will, as it should, add registers on a steady crescendo on each manual equally from pian-

issimo to fortissimo. Thus the Coupler Cut-Out adopted for this important Longwood organ will increase the versatility of the Register Crescendo to the maximum.

## PILCHER

### RECENT CONTRACTS

Livingston, N. J., Northfield Baptist, 2m.  
Kansas City, Mo., Wornall Road Baptist, 3m.  
Spencer, Ind., Christian Church, 2m.  
Beloit, Wis., First Presbyterian, 2m.  
Kirkwood, Mo., First Presb., 2m with Echo  
Milwaukee, Wis., Fourth Scientist, 3m & E.  
San Diego, Calif., Asbury M. E., 2m.  
Atlanta, Ga., West End Baptist, 2m.

The Wornall Road Baptist of Kansas City specifies a 3-28 organ of unusually musical resources; not only is the entire Great expressive but it also has been so carefully planned that it affords the important accompanying materials necessary to the full use of the solo registers of the Swell and Choir.

The 3m Pilcher recently installed in St. George's, Hempstead, L. I., is surrounded by rich historic associations. St. George's has had but 15 rectors since 1702 and still uses the chalice, paten, and prayer-book presented to the Church by Queen Anne. The present building was erected in 1822 and is characterized by Colonial lines seldom seen today. Henry Pilcher, founder of the firm, began his career as an organ builder in England two years before the present church was built and established his first American factory only ten years later.

## REUTER ORGAN CO.

### RECENT CONTRACTS

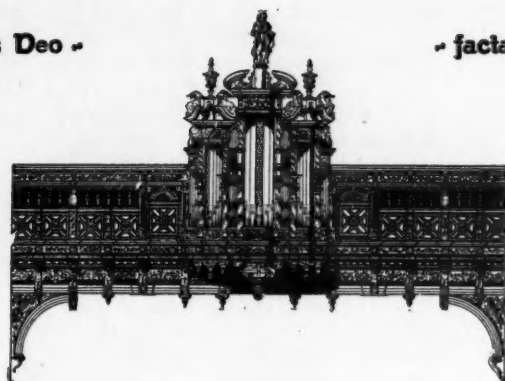
Independence, Kans., First Presb., 4m & E.  
Salt Lake City, Sunset Mausoleum, 3m & E.  
Des Moines, Iowa, Urbandale Church, 3m.  
Denver, 6th Ave. Community Church, 2m.  
Lufkin, Tex., St. Cyprian's P. E., 2m.  
Pueblo, Colo., Trinity P. E., 2m.  
Riverside, Calif., Simons Mortuary, 2m.  
Seattle, Brighton Presb., 2m.  
Chicago, Sangamon St. M. E., 2m.  
College Place, Wash., Adventists Church, 2m.  
Seward, Neb., Concordia Teachers College, three organs.  
Louisiana, Mo., Church of Christ, 2m.  
Closter, N. J., St. Paul's Lutheran, 2m.

An attractive new 9 x 12 catalogue of 48 pages has been issued, with an 8-page leaflet filled with Reuter installations, catalogued by church denominations, etc., and including a list of Reuter Organs in Masonic Temples, colleges, residences, studios, etc. The catalogue contains a list of eight stoplists from small to large, a section of 14 illustrations showing Reuter Factory processes, an illustrated section of Reuter installations, and a prefatory section of remarks on "creating music."

Among the installation views is one of the unusually attractive gallery organ, with grille work, in the Chapel of St. Catherine's College, St. Paul. The First Presbyterian of Tacoma illustrates a simple but unusual installation with pipe-work facing the choir-loft, facing the congregation, and a third pipe-work case on the side wall of the auditorium. Perhaps the most striking case-work design is that in the Reuter Organ in Moody Memorial Church of Chicago, an auditorium of tremendous size.

- gratias Deo -

- facta non verba -



# The Church



Under the Editorship of

**Mr. Rowland W. Dunham**

In Which a Practical Musicianship and Idealism  
Are Applied to the Difficult Problems of  
the Organist and Choirmaster

## Mr. Dunham's Comments

—BEGIN EARLY—

**I**N THE JULY issue the Editor made a few timely remarks concerning the brand of new music which floods the market. Ever since the war we have heard a continuous wail in behalf of American music—whether or no. This movement is akin to that which led a great many folks to join the K.K.K. "America for Americans."

Patriotism is a most excellent quality. A man would be a fool to decry it. But the limits of true patriotism should receive consideration. The question we must decide is whether or not the bulk of our published compositions will make us feel proud that they are American. I rather agree with a recent opinion that we need more discrimination rather than more encouragement for native composers.

The question is often asked, "Why is not our musical talent the equal of that to be found in Europe?" This question is a fair one. On the average I would say that talent is about the same the world over. One of the important differences with us is our

point of view towards our children. The European parent begins at an early age to probe for the possibilities of a career for his child. Often the youngster is prepared to follow in the footsteps of his father. Unless some special talent is discovered this method is wise. Children know what they may expect to become and all training is directed to the end of greater efficiency. Whether the child loses some of his enjoyment of youth is a matter that has been argued sufficiently. Some of us may wonder if we do not err in the opposite direction.

Surely the American youth is seldom sure of the direction of his career at an age when he should begin serious preparation. The result is that years of confused effort in preparation for nothing in particular wastes much valuable time with the average youth. I recall seeing a young boy about twelve working on books in a small bank in France. He was learning the business of his father.

In the music profession an early start is of utmost importance. Many of our best musicians have not begun adequate study of their art until past eighteen. That they have gone so far in spite of this is a real feat. To develop a technic after that age is a task that is stupendous.

If, on the other hand, a boy or girl may begin this work at an early age the mind and fingers are much more responsive to training. Such a technic is bound to be more certain and less likely to need constant attention.

If this is true in the field of interpretative music it is even more so in that of creative musical art. I feel that the theory should be taught to children who have some special musical gift as soon as possible. On every side we see singers and players whose idea of "what it is all about" is practically nil. Such musical performance is about as sensible as for a person to learn to read a language without the least idea of its meaning. How absurd it would be to recite or read the poem "Du bist wie eine blume" without knowing whether it was about a flower or an elephant. That is in reality the position of thousands who call themselves musicians. The technic of composition is exactly like that of the pianist. It must be firm and free. I believe that the chief fault with most of our published stuff is that it is written by persons without any technic. Until we produce composers who are musicians of creative genius with sufficient workmanship to express their ideas we are going to continue to grind out mediocrities for the unthinking to consume.

In suggesting the lack of musicianship in our performing members I must remind my readers that these are the folks who are presenting American music to the public. With such limited knowledge what is their choice worth? I am sure that here is the reason back of the publication of these hundreds of new "successes" that appear on current pro-

grams. The publishers give us what we buy. And our profession buys what it THINKS is good with a minimum of reason behind it.

Conditions are going to remain just where they are as long as the profession remains where it is. Where is our hope for the future? Largely in our public schools. Here we have a group of progressive musicians who are making vast strides in the right direction. Talent is be-

ing discovered in children of primary school age. Methods are being altered in the direction of musicianship. Piano and theory are introduced for the benefit of the talented and the untalented for professional development and for general musical culture. If we older musicians expect to keep in the game we must not fall too far in the rear of the procession.

## Volunteer Chorus Work

### A Practical Discussion of All the Details of Organizing and Maintaining a Volunteer Chorus

By A. LESLIE JACOBS

#### —THE TRYOUT—

**E**RDE GUT, alles gut, says the old German proverb; but in the building of a choir it is probably not true that all's well that ends well. The most crucial step in choir organization is the beginning, the selection of members. Any group is an expression of the ideals of the conductor. The director who values his reputation will be extremely cautious in the selection of his membership.

Practically all choirs of note are selective, and a great many more could become much more finished by limiting the membership. A definite and formal tryout has many advantages, especially for the director in a new locality. It is unwise to change constantly the personnel of a choir. The director who adds a bass, and dismisses a soprano or two every week will soon find himself with a well deserved reputation for poor judgment. The longer a group of singers work together, the finer will be their performance. To mold them into a unit, is the task of the director, and to do that, demands a vocal and personal knowledge of each member. The formal tryout is his opportunity to gain that knowledge. With definite information regarding each applicant, the balance of voices and tone quality of the group need never become a problem. Aside from the practical values of the tryout, there is another which must not be disregarded. To be the director of a select choir is a better advertisement than to be in charge of an open volunteer organization. What is reserved for the few, is the very thing the many will crave.

Every director has in mind the qualities he most desires in his choir members. Some would undoubtedly stress vocal qualities as the most im-

portant. Necessary as good tone quality is, I have come to the belief that there are two factors more essential than a good voice. In meeting an applicant, I look first for evidence of enthusiasm or interest and intelligence. A person who is interested will always respond quickly and willingly, and certainly intelligence is as necessary in good singing as is correct breathing. Naturally, a splendid voice is not to be ignored, but a voice without intelligence to guide it can easily become as much of a problem as a help. The ideal singer is the one who has interest, intelligence and a good voice—all three.

A good chorus voice does not mean easy tone production alone. It is wise to observe the breathing, posture, and to try in a simple test, both ability in sight singing, and the ear ability. There are some people who produce fine tone, but are unable to recognize differences in pitch. The vocalist who can sing undisturbed a C-sharp against the C-natural of the rest of the chorus is not a valuable asset no matter how poignant his tones. Then there is the one who reads music quickly, but has less than an average voice. Such a one could become a valuable member. Bad posture and bad breathing are characteristics to be found in about 90% of all applicants, but if intelligence is there, both faults can be corrected comparatively easily. No one person has all the essential qualities of the ideal singer, nor can a choir be chosen on the basis of voice alone. The director must weigh one fault against another, and make his choice accordingly.

Before any applications are permitted, it is wise for the director to have well in mind how he will conduct the tryout, and on what basis he intends to make his selections.

Haste almost invariably makes waste. The results are invariably discouraging if a tryout is announced before interest is thoroughly aroused. The director must have a clear estimate of the available material before he even mentions a tryout. He must have the support of the authorities and interest of the general congregation before he makes any decisive move.

It is in any case advisable to make the tests as seemingly simple as possible. The applicant should not be ill at ease. A nervous, self-conscious person is never a good singer. It is better not to mention tones, scales, or experience. Even the most timid feels that he can master a simple hymn-tune. Suggest or choose one for each applicant. Singing habits and tone quality can be judged just as well by the "Coronation Hymn" as by the "Waltz Song" from "Romeo and Juliette", and the native musicianship can be distinguished even quicker. For sight-singing, any simple song will serve. In ear testing, the simplest tests are again the best. Sound a tone on the piano; hum the same pitch, and ask the applicant whether the two are the same. Sound and hum different ones. Ask the same question. Hum a pitch, and ask the applicant to hum the same one. No elaborate program of testing is necessary or advisable. The director should if possible be so well acquainted with the available material beforehand that the tryout becomes largely a formality and an opportunity to prove his previous judgment.

When all the applicants have been tested, those accepted should be notified by letter. Let it be known casually that those not receiving any invitation are not accepted. After the testing of the applicants, it is best to reconsider the data, to observe, if that is possible, the record of each person, and in general take every precaution against mistakes—for mistakes in judgment can seldom be corrected without unpleasant results.

Again let me repeat that any group is an expression of the ideals of the conductor. The conductor who has high ideals will choose his medium of expression with great care.



MORRIS W. WATKINS of Brooklyn spent the summer in Paris in study with Vierné and Widor. He was in the organ loft with Widor for a service and was "amazed at the fruitfulness of his improvisations. There was at least one worthwhile new sonata movement in what he played. Dupre was present, but did not play. . . . I understand that both Dupre and Vierné will visit the States before long."



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## Salaries Need Revision

Good Business Management is as Important as Artistic Ability in the Creation of Good Church Music  
Fair Salaries are Essential

By JAMES J. HEALY

**C**OMMENTING on the work of local choirs I have not infrequently referred to the inadequate singing of the men. It has been my experience that the tenors and basses of every choir in this City of New York, with one single exception, are not vocally as proficient as they should be; in fact, there are important churches in New York which boast sets of tenors and basses who sing less expertly than many sets of men to be found in the smaller churches.

As a result of my comments I have been favored with a letter from a gentleman who sings in a well known church in Manhattan, and his viewpoint is so sound that it may interest some of the choir-masters and organists, and for their edification I am quoting from the communication with the sincere hope that his complaint may receive serious consideration. It unquestionably deserves attention. The gentleman writes:

"I have been singing in a prominent church for over ten years past. I have a fairly good voice and am a good reader, inasmuch as I also play two instruments sufficiently well to take part in orchestral performances. My salary at the moment is \$25.00 per month, in return for which I must attend a rehearsal once a week, arise at 9 o'clock Sundays to attend the morning service, and again attend an afternoon service. I have to buy my luncheon on Sundays and my dinner Friday evenings, pay carfares and spend the whole day in New York on Sundays. My reward is approximately \$6.00 per Sunday. Deduct my expenses and it leaves about \$2.00 or less.

"Thus I am working for a great church which has a large endowed income, which pays the Rector a very large salary and the choir-master a salary in excess of \$5,000.00 per year, for a maximum income of \$100.00 per Annum. Some of the men who sing with me get as low as \$15.00 monthly, and but three to my personal knowledge get over \$30.00 and no one other than the solo voices gets over \$40.00. The men of the choir sing because they are interested in

church work, but not for the money as a rule; however, the lack of decent wages causes indifference and carelessness, a disregard for punctuality, and a similar disregard for regularity.

It is little wonder that the work of the men is not satisfactory. Some of them are chronic stay-aways from rehearsals and never know their music properly. In the choir where I previously sang I was paid \$17.50 per month. In the choir before that, some 15 years ago, two rehearsals per week, heavy services every Sunday, and a choir-master who demanded the last ounce of physical effort, I was rewarded with a monthly check for \$10.00.

Probably you are unaware of the salaries paid locally, if you



### Calendar Suggestions

By R. W. D.

#### ANTHEMS

"GOD SO LOVED THE WORLD"—Eville. A new anthem with a familiar text. It is very short and simple, suitable for a response. (Schirmer 1929)

"THE BEATITUDES"—Shelley. A new setting by a man long popular in our church music field. Tuneful and easy to sing. Suitable for quartet. (Schirmer 1929)

"IN HEAVENLY LOVE ABIDING"—Speaks-Dies. An adaptation of a Speaks melody that will find many admirers. Simple. Useful for quartet. (Schirmer 1929)

"A FESTIVAL PRELUDE"—Bach. This is a compilation of three chorales in a continuous composition. A fine piece of work by Albert Stoessel. Recommended to all choirs. Not difficult. (Birchard)

"AMERICA"—Bloch. This short section from the recent symphony is available for patriotic occasions. (Birchard)

"DIECI CORI ANTICHI"—Malipiero. A collection in two volumes of ten motets and choruses by one of the world's leading composers. They are examples of purity of vocal writing which should be in all musicians' libraries. Some alterations have been made and the works are thus convenient and usable for choirs. Composers represented are Ferretti, Loti, Monteverdi, Marcello, Luzzaschi, Provenzale, Stradella, Bassani, Sarti, and Galuppi. A valuable contribution to church music. (Birchard 1928)

#### SOME NEW ORGAN MUSIC

McGrath—Adoration

McGrath—Choral Prelude

J. S. Matthews—Three Choral Preludes on Galilee, Aughton, Angelus-Meditation.

were aware of them it would seem that you are unjust in criticising underpaid men for failing to reach the level of the highly paid men at . . . Church where the salaries are splendid and the singing of the men also splendid, simply because that Church hires fine voices at fine salaries."

This letter gave me much food for thought and I immediately started on a tour of investigation. It would not be evasive to say that I have been amazed at the smallness of the salaries paid men in the churches of this City. It is unbelievable and certainly does explain just why some of the tenor and bass sections sound as they do.

I found at one large and important church the salaries for tenors and basses to range from \$17.50 to \$20.00 per month. At a lesser known but equally important church I discovered that there were men singing for \$15.00 per month, two men were paid nothing whatever for their services, and the majority received between \$25.00 and \$30.00.

In an outstanding church I learned that \$40.00 was the top limit for chorus men and that many of them did not reach the top figure but received salaries ranging from \$30.00 up.

In one very small church I discovered that the chorus men were paid \$60.00 per month each. This, in an almost unknown church musically.

In another small church, equally unknown musically, I found boys receiving as much as \$10.00 monthly and the men getting a straight salary of \$55.00 per month.

In a very wellknown church downtown the salaries ranged from \$20.00 to \$35.00 per month. In yet another more than usually wellknown church in mid New York the pay scale for men was between \$20.00 and \$25.00 monthly.

Most of these churches paying such low salaries have large choirs of men. It would seem to me that it would be a much greater investment were these churches to have smaller sections of men, select fine voices and pay better salaries.

When a choirman is well paid he interests himself in his work. He has to work well and hard for his money, and the choir-master is assured of regularity, enthusiasm and punctuality.

Does anyone ever take up the cudgels for the underpaid church singer? I do not recall having

heard of any choirmaster who would admit that his men were underpaid. I have heard, with my own ears, however, in my younger days, choirmasters assuring applicants for positions in their choirs that "the salary is not large, but you will receive so much in musical training and experience that you will love singing here in such beautiful surroundings."

I personally wonder just how many organists and choirmasters believe anything of the sort in relation to their own professional work?

The choir singer who gives up one evening a week and his Sunday for the work of the church is in my opinion almost a professional. Certainly his time is worth more than the miserable pittance handed out by the churches in the greater City.

A choirman to be worth anything must have some education. He must be a trained singer of parts, have a voice, and spend approximately three hours on rehearsal night and all day Sunday. That sacrifice certainly should be worth more than a dollar or two, to say nothing of the contribution the singer makes to the service.

Most singers in churches are singing to make a little money to help out in some way in these days of heavy expenses.

In Great Britain the salaries paid men in the important churches and in the Cathedrals is much greater in actual cash than the salaries paid here in this wealthy country of wealthy churches. The British Cathedrals advertise for men quoting salaries of from £100 to £125 per annum. That in our money would be approximately from \$500 to \$625 per year. Such figures are paid by few American choirs. And yet in Great Britain wages in all other lines of endeavor are very much smaller than they are here. For example, the average Cathedral organist himself averages between £250 and £350 per year, and mostly are paid at the £250 mark. The average organist here is badly paid comparatively, but there are many of the New York Churches whose musical directors are paid from \$4,000 up to as much as \$7500 per year, exclusive of the extras that accrue to all organists in weddings and funerals and whatever outside work they may be engaged for.

But whether or not the organist is well or badly paid the choirmen of New York unquestionably are appallingly paid. It is

little wonder that only mediocre material is available. Men with voices would not want to waste their time for such salaries as I have outlined; it is without doubt an imposition on the part of anyone to expect these men to sing as well as one would expect were they to be paid interesting salaries. Large salaries would attract fine voices. Most of the choirs are top heavy with immature and unqualified adult material which could readily be replaced by fewer but vastly better voices at a total outlay of not much more than is now paid for the unsatisfactory material.

This is an important topic for consideration and it is to be hoped that organists and choirmasters will give it the attention it deserves. These choirmen, who give so much for so little, deserve better treatment; the churches would benefit materially in improved music, and the choirmasters themselves would also benefit materially in increased loyalty and enthusiasm of the signers.

One final advantage. Isn't it quite obvious that if the salaries of our singers are raised—which can only be accomplished by the efforts of the organists themselves—sooner or later the salaries of the organists must be raised too? Good music cannot be bought for little money. The churches themselves will gain most by securing the very finest music within the possibilities of their respective budgets.



## Service Selections

ANDREW J. BAIRD

REFORMED—POUGHKEEPSIE, N. Y.  
Hollins—Spring Song  
Schubert—Unfinished Sym. 1st Mvt.  
Schubert—Military March  
"Gloria"—Mozart  
"When Streaming From"—Marston  
"Miriam's Song"—Schubert

LEROY V. BRANT

TRINITY—SAN JOSE  
"Hark My Soul"—Shelley  
"O Thou Traveller"—Noble  
"Lord of All Might"—Mason

DR. CLARENCE DICKINSON

BRICK CHURCH—NEW YORK

Hollins—Andante  
Lemmens—March  
Grieg—Spring Song  
Johnson—Evensong  
"Hear O Lord"—Watson  
"Welcome Dear Redeemer"—Franck  
"Come Let Us Worship"—Himmel  
"Hear Thou"—Mendelssohn

DR. RAY HASTINGS

TEMPLE BAPTIST—LOS ANGELES

Duffield—Lad Asleep in Flanders  
Kern—March, Victory  
Hastings—Caprice Heroique  
Gounod—Sanctus, St. Cecilia  
Hastings—Prelude Solennelle  
"There is a Blessed Home"—Huerter  
"God of Our Fathers"—Schnecker  
"A Holy Air"—Scott  
"Even Song"—Cadman  
"Crossing the Bar"—Marsh  
"Behold I Stand"—Bach  
"God So Loved"—Shackley

J. WESLEY HUGHES

FIRST SCIENTIST—NEW ROCHELLE, N. Y.

Beethoven—Adagio, Moonlight Son.  
Tchaikowsky—Andante Cantabile (St. Q.)

Dubois—Fantasie

Dvorak—Largo (New World)

Handel—Largo

Tchaikowsky—Andante Cantabile (Sym. 5)

Tchaikowsky—Chanson Triste

Saint-Saens—Prelude (Deluge)

Youseroff—Elegy

Rubenstein—Music of Spheres

MacDowell—To a Wild Rose

Schumann—Melody Gm

Nevin—Canzone Amoroso

Nevin—Buono Notte

Wagner—Traume

Beethoven—Andante (Sym. 5)

Rheinberger—Vision

Widor—Andante Cantabile (4th)

HAROLD SCHWAB

ALL SOULS—LOWELL, MASS.

Dunham—Passacaglia Cm

Dunham—In Memoriam

Dunham—Andante Cantabile (Son. 4)

"I Am Alpha"—Stainer

"Turn Thy Face"—Miller

"I Will Lift"—Baldwin

"Father Thy Children Bow"—Sullivan

MORRIS W. WATKINS

FIRST UNITARIAN—BROOKLYN, N. Y.

Guilmant—Lamento Cm

"Souls of Righteous"—Noble

"Greater Love Hath"—Ireland

"Heavens are Telling"—Haydn

WM. RIPLEY DORR

WILSHIRE CREST PRESB.—LOS ANGELES

Stebbins—Swan

Gabriel-Marie—Meditation

"Sanctus"—Gounod

"Ho Everyone"—Martin

Boellmann—Priere

"Beautiful Savior"—Christiansen

Improvisation

Mr. Dorr, organist of Wilshire Presbyterian, was guest organist-director for the Wilshire Crest dedication of the new Hall Organ, and his Wilshire Presbyterian choir officiated. Dr. Dorr is now supervising the installation of a Hall Organ in West Adams Presbyterian, Los Angeles.

NEBRASKA A.G.O.

FESTIVAL SERVICE, OMAHA

Boellmann—Chorale (Gothic Suite)

"Fierce was the Wild Billow"—Noble

"Beautiful Savior"—Christiansen

Guilmant—Canzona

Saint-Saens—Fantasia

"All in the April Evening"—Robertson

"Cherubim Song"—Bortnyansky

Guilmant—Adagio (Son. 5)

"Blessed Jesu"—Dvorak (trio)

"Spirit Immortal"—Verdi (trio)

Bach—Prelude and Fugue Am

Lemmens—Marche Pontificale

The organ solos were played by Lela

Turner Darling, Henrietta Rees, Vernon

C. Bennett, and Louise Shaddock Zab-

riskie; the following choirs participated:

Dundee Presbyterian, First Christian, and

Pearl Memorial M.E.



## What Others Think

Propaganda and Publicity are Powerful Instrumentalities  
for the Winning of any Cause—Theater Organists  
Need to Take Courage—and Then Talk

**Z**EALOUSLY preaching the gospel of truth has many advantages. It both encourages the preacher in a solid faith in the things he knows are true, and it spreads a wholesome propaganda that brings to his support many adherents—and in this world of ours, it's usually the votes that count.

Now what is the truth in regard to the sound-film? Do any of us, so emphatically biased in favor of ourselves, really know what is truth about the possibility of the endurance of the present wave of canned music? It will do no harm to know what others are saying and thinking, and it may do some good.

Mr. Ernest Betts, in "Heraclitus, or the Future of Films," says:

"We have to remember that silence, far from being a negative thing, a mere absence of words, is a positive accentuation of the other means—gesture, timing, facial expression, and grouping—by which an actor's intentions are expressed."

Signor Pirandello, distinguished Italian dramatist, gave an interview to *Italia Letteraria* in which he said:

"We must free the cinema from literature. Novel and drama need words. The film is the language of images, and images do not

speak. The proper language of images is music. We must take the cinema out of literature and put it into music. Music speaks and is understood by everybody; and every one, on hearing it, imagines and feels something according to the rhythm and tempo of the music itself. There is no need of anything else but music and sight. The two esthetic senses par excellence, sight and hearing, sink us into the subconscious, while literature springs from the conscious and brings with it, owing to the words that are used, sensations which cannot be understood by all.

"To hear the voice of a film actor is an absurd conception. Film actors are not actual living persons; they are but larvæ. Imagine speaking larvæ; they would be terrifying and macabre. Images in a film are distant, they exist in the places shown in the film—houses, woods, valleys, far from the place where the film is shown. The voice will always sound too near the cinema theater, in an unnatural and annoying way. The cinema was put in the wrong track of literature, and now they want to put it right by making it speak. The remedy is worse than the ailment."

From England comes another voice to proclaim the truth with

regard to sound devices. The Editor of the famous *Manchester Guardian* has this to say:

"The silent film at its best achieves an artistic and emotional appeal to which silence is essential. Its strength is in its limitation—in the peculiar force it can exercise by conceiving in terms of one sense only. There are, and unless we are much mistaken there will always be, films whose excellence would be diminished by the addition of any sound whatever. They were planned for silence, and by silence they will live. The living theater, again, will never be stifled by multiplication of mechanical reproductions of its work. The world's great orchestras have not been forced to abandon public concert-giving because the gramophone and wireless have made their music readily accessible at second-hand. The painters can still sell their canvases despite the perfection in reproduction that color process has achieved. And, indeed, if it were not so creative, art would cease to exist."

Mr. Barnet G. Braverman, in *The Film Spectator*, goes into the theory of moving-pictures and arrives at virtually the same conclusion. Says Mr. Braverman:

"That Charles Chaplin and Douglas Fairbanks have held their own in pictures longer than other players is due chiefly to the fact that they have been true to the nature of the medium, and pursued their own course independent of producers who never understood motion as an art. Intellectually and artistically blind to the magic of motion, most producers and di-



rectors have utilized the close-up, with abandon. . . . With most stars as indifferent to the medium as the producers, of course they agreed to the use of the close-up, and as is known in the industry, many stars insisted that contracts specify a certain number of close-ups in each picture.

"The more close-ups there were without dramatic reason, the greater was the neglect of motion. For years, the film has been kept from functioning in accordance with its own inherent nature until audiences have tired of the lazy, narrative technique and its sentimental absurdities. They began to find more drama in motion by driving cars, dancing, watching ball games, attending prize-fights, football games, horse-races, airplane meets, than in observing the picturization of stage scenes in front of stage sets and reading the explanatory titles that the movies have offered. When people discovered they could get the drama of motion elsewhere than in the movie house, the film merchant thought that the public had wearied of motion-pictures. The truth is that comparatively few pictures have been made which were mounted in harmony with the medium of motion.

"Instead of realizing the situation, correcting it by adjusting production to the demands of the medium, or better yet, by developing directors from the ranks of artists who think naturally in terms of images and patterns, and by encouraging writers to plan scenarios in terms of motion and life, the producers continued to go from bad to worse, and now in their last extremity have adopted the dialogue film."

Mr. Braverman concludes by summing up the points in the theory of the motion-picture's appeal and gives his thoughts in these items:

"1. The medium of cinematic art is motion.

"2. Motion as an art medium is self-sufficient and has no affinity to such media as words (away with explanatory subtitles), music (sound), speech (spoken titles), or painting (color and static design).

"3. Motion applied to a succession of images can transmit thought, stimulate emotion, indicate time, place, character, sound, speech, atmosphere, physical sensation, and state of mind.

"4. Motion, when utilized as an art medium by artists, has proved the motion-picture a major art-form, logically independent, inevitably self-sufficient, and utterly free of intru-

sion by the mechanics of any other medium."

And now where are we? Columbus and those few free-thinkers or rather clear-thinkers who lived before him, could not persuade the rest of the world that they knew what they were talking about when they said the world was round. Now if they had had the benefit of the scientific and practical knowledge any school child has today, they might have used these facts and gained many friends to think their way with them.

The radio and the telegraph had to combine forces in order to carry on efficiently. Then they had to take the victrola under their wing. It is the same in the sound-film industry; too many patents are concerned, so the logical course is combination. That combination has been formed and it is tremendously powerful. It will spare no efforts to perfect the sound reproducing devices, and it

will perfect them to a remarkable degree. Nor will it spare expense to put it over on the public as long as possible. If it continues to be superior to the music offered by individual orchestras and individual organists across the country, it will continue to be accepted by the public at large. If in the mean time there comes a demand for the full artistry of the silent picture, with all its imaginative portrayal in which reality forms no part whatever, the pictures will come back as they formerly existed. No matter what happens, the pictures will have been improved by the process, just as the musicians also will have been improved.

At least the situation is by no means hopeless, though it would be as hopeless to expect the complete vindication of the silent film as it would seem to be hopeless to expect the outright phonograph-scratch of the reproducer to completely win its universal way.

## Hints on Pedaling

An Occasional Pedal Note Now and Then Adds Much to the Beauty or Otherwise of Music

By BARBARA BISHOP

**H**OW TO ATTAIN good pedal technic is the important thing and it hinges upon two things: 1. the left foot; 2. the right foot.

Most people naturally have these qualifications to begin with, so the first steps toward technical perfection in this line are simple; in fact, the organist's first steps differ very slightly, if indeed at all, from those of the ordinary human being.

While still at the creeping stage, the organ aspirant discovers that by firmly grasping a table, chair or davenport, he is able, with an expenditure of more or less effort, to raise himself to a standing position. This point won, he becomes bolder, relinquishes his hold, and takes his first step, unsupported. Soon one step becomes two; thus the foundation is laid for perfect pedal technic.

After practising this exercise for several weeks the student should be able to toddle about at a fair rate of speed. If he cannot do this without missing, with precision, every article of furniture or other household equipment which may chance to lie in his path, he should wait until his judgment and artistic taste mature before attempting to walk.

Before learning to walk, the student should, if possible, be able to

distinguish between the left and right foot. A simple method which has found favor with authorities is that of tying a pink ribbon on the great toe of the right foot, and a green ribbon on that of the left foot. The problem then resolves itself into the simple matter of learning to distinguish between pink and green. The student is warned not to allow himself to become discouraged if this process continues over a period of years. He must, however, for the duration of that time be sure to wear glass shoes and stockings. I cannot say where these are to be found, but then that is not the subject of this discussion.

Assuming that the student has successfully completed the elementary course outlined above, he is now ready for work of a more advanced type. Following are several simple exercises which will be found extremely helpful in overcoming all pedal difficulties.

**EXERCISE 1.** Sit firmly in the middle of the organ bench. Raise the left foot straight in the air and twirl it rapidly about the head, taking care not to disarrange the ears. Repeat five times with each foot, then five times with the feet in unison. The student should strive for smoothness and ease as well as speed and grace.

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### MAKING THE BRAIN WORK

Mr. William Hoffman set his brain to work on the job of keeping one more organist on the bench through the present trying times along Broadway and even got his picture in the New York City newspapers for this bit of nonsense. He called it an eleventh finger and the newspapers fell for the idea that he could play a melody with it. Whether or not it could honestly be used even to put on a stop is questionable, but there's no question about the effectiveness of the stunt in gaining publicity, with its resultant box-office values, and a little clever faking is all that is needed to stab at a stop and get at least something that won't ruin the sound. Perhaps Mr. Hoffman plays on the Great and Swell and uses the forehead-stick to dabble in the Choir stops where no harm can be done. Try it for yourself.

**EXERCISE 2.** As in manual-playing it is oftentimes necessary for one hand to come to the temporary aid of the other, so in pedal-playing the hands often alternate with the feet, thus making possible a clean-cut rendition of certain passages difficult of execution by means of the feet alone. A special exercise for acquiring skill in this department is as follows: Sit cross-legged on the organ bench. Count slowly to ten. (The ambitious student has by this time, familiarized himself with all numbers up to and including ten.) After taking the count lean forward, allowing the arms to drop easily, so that the hands rest lightly on the pedals. Play the C Major Scale with both hands, the length of the pedal board. When this exercise has been mastered, place the feet also on the pedal board, and repeat the C Major Scale, this time alternating hands and feet in such a way as to ensure the smoothest possible performance. Many different arrangements will, no doubt, occur to the resourceful organ student. Repeat this exercise until dinner time.

Hand-and-foot work is a branch of pedal technic too often sadly neglected, despite the fact that it is indispensable in passages such as the following:

Doodle - Doodle - Tum - Did - Ee -  
Oo - Doodle - Do.

Tum - Did - Ee - Oodle - Doodle -  
Did - Ee - Oodle - Do.

**EXERCISE 3.** All exercises must be played in strict time. To facilitate matters the student is advised to purchase a package of chewing gum. The consistent use of the gum will enable him, before long, to move his jaws easily in any desired rhythm. It then becomes a simple matter for

the feet to follow. If in earnest from the start the student will practise the gum-exercises at every possible opportunity, whether at the organ or away from it. Several of these splendid exercises occur in our work of nine volumes, "How Not to Play The Organ". We refer the student to chapter sixty-five on "The Rhythmic Jaw; It's Relation to Pedal-Playing".

The foregoing exercises will aid in the development of a sense of humor, without which one cannot claim the distinction of being a first-class theater organist.

A common fault among the organ-dabblers of today is the vulgar misuse of the swell-pedal. The student should never forget that the swell pedal is designed for one purpose, and for one purpose only; the artistic liberation of noise. Hence it is imperative that these rules be observed at all times:

Never use the swell pedal in any of the following ways:

1. For a mud scraper.
2. For opening or closing anything except the swell box.
3. To back out of a driveway (Traffic Ord. No. 24, 785, 946½).

No modern organ is complete without the balanced swell-pedal, but the student must realize that all the balance which the pedal may possess cannot compensate in any degree for the lack of that quality in the performer. For developing this necessary sense we recommend a course in Hop-Scotch (if taken with serious intent under the guidance of an expert).

The organist must be prepared for any emergency. Dr. Darius Drawknobb, S.O.S.O., the eminent recitalist, states in his "Memoirs" that he

was once faced with the necessity of playing an entire program without the organ bench, this article having been unaccountably mislaid. Due to his tremendous sense of balance, however, Dr. Drawknobb was able to proceed with the concert, employing both feet upon the pedal board as usual.

Much more might be said regarding the art of pedaling, but as space does not permit, we shall in closing simply advise the student to systematically forget all the considerations which we have set forth in the above, and having done this, to get to work!!!

\*S.O.S.O.—Specimen of Standard Organist.



### —ELEVEN FINGERS—

Moller's 4m organ in Loew's State, New York, is being played in a way new to organs. Mr. William Hoffman has devised a head-gear which carries a projecting rod, somewhat like a fish-rod that curves down when a fish takes undue interest in it. Then by moving his head he can add stop-tongues or take them off, or even play a few notes on the top manual. While it won't contribute to the sanctimonious art of organ playing it has already contributed emphatically to the even more desirable art of getting publicity for organ and organist; and anything that will do this in 1929 is highly desirable.



### A GOOD IDEA

#### HOW ONE ORGANIST KEEPS THE AUDIENCE INTERESTED

MR. PAUL H. FORSTER, the Syracuse organist who recently installed his own studio organ for practise and teaching, has always been resourceful in fighting away the monotony that is likely to surround the work of the organ in the theater and ultimately sing it out of sight. In the present day, resourcefulness is needed more than ever.

Mr. Forster's plan is a direct appeal to his audience. The response of the audience is quite sufficient influence with the box office of any theater to keep contracts alive for organists. Mr. Forster is organist of the Eckel Theater, Syracuse, N. Y., and he has worked his audience of laymen into the Eckel Organ Club through the simple device of inducing them to make requests for him to play their favorite organ number on one of his programs.

First there is the little pink Request Card, measuring only about



two inches by three, and carrying three of the famous dotted-lines, upon the first of which the layman writes the name of his favorite number, using the other two lines for his name and address. This card is available to the audience, on a desk in the Eckel Theater lobby where it is convenient to fill it in and drop it in the request box.

When the cards are collected each day, Mr. Forster determines which request numbers he will play and when he will play them, and then sends the patron a neatly printed card bearing the signature of The Eckel Organ Club, Eckel Theater, Syracuse, New York, with this statement:

"Dear Patron: I thank you for your request. . . . . will be played for you in my Novelty during the week of . . . . . I hope you will be here to sing with the Organ. Cordially yours, Paul H. Forster, Organist."

Every patron who sends in a request that is accepted and played by Mr. Forster as part of his novelty, becomes a member of the Eckel Organ Club. There were 138,000 of the request-cards used during the past year, and of these there were a sufficient number actually deposited in the request-box to require 28,500 acknowledgment cards; manifestly it is impossible for any theater organist to play more than a few request numbers each week. There is thrown on the screen, with each of Mr. Forster's novelty presentations, the name of the "members" of the Club whose numbers are being played at that performance.

Though the idea has been in force a year, there is an average of about 4,000 requests each week. Naturally the management and box-office are duly impressed. Naturally an organist is retained as a definite feature of the program. Mr. Forster writes:

"The newspapers are helping me with the idea and are always willing to print any data I send them on the Club. It also works out to be a money-getter for the box-office, as it goes without saying that the patron receiving a card informing him of the date his request-number is to be played will be in the audience."

Mr. Forester has been elected for another term as president of the Syracuse Society of Theater Organists, which meets each month for a midnight meeting and dinner when "we all have a real good time together".

There may be some doubt if the plan developed by Mr. Forster could



MR. EDWIN LYLES TAYLOR

An example of a holder of the F.A.G.O. certificate who has made good in serious organ playing in the theater world. Mr. Taylor for some years combined church and theater work, then relinquished the church activities and gave his entire time to the theater. His F.A.G.O. is proof of a foundation of solid musicianship. He is now organist of the Fox West Coast Theaters in Los Angeles.

be put into effective and successful operation on Broadway, but there is hardly any doubt of its success in the majority of our smaller cities and towns, where the motion picture theater holds a much more important place in the scheme of things entertaining. It will readily be seen that two things must be accomplished by any plan undertaken by a theater organist, if the desired ends are to be achieved. First the audience must be made to take an interest in the work of the organ and organist in the course of the theater's program each night; and second, the manager must be brought to a realization of the interest the audience is taking. Mr. Forster's plan has been in operation for 62 weeks—a pretty good test for any plan. The acknowledgment card is not a penny-postal, but is an attractively printed card, mailed in an envelope for greater emphasis and importance.



#### CAPITOL CITY CLUB

THEATER ORGANISTS OF WASHINGTON EFFECT ORGANIZATION

ABOUT 50 THEATER ORGANISTS of Washington, D. C., met early in the summer and organized the Capitol City Theater Organists Club, with the following officers:

Harry C. Manville, President;  
Daniel Breeskin, Honorary President;  
Alex Arons, Vice President;

Irene Juno, Secretary;  
Arthur Thatcher, Treasurer;  
Harold T. Pease, Sergeant-at-Arms.

Meetings are held at Union rooms at 11:30 p.m. the second Monday of every month. The membership is growing with every meeting. Our President was one of the delegates to the A.F.M. National Convention this year and was one of two organists present. A picnic at a near-by shore, and the renting of one of the swimming pools for a late swim for the Club members and their friends, were among the summer entertainment, while fall and winter activities will include dances or banquets each month, in addition to a constructive program worked out with the assistance of recognized leaders in the music world.

In an effort to promote a friendly spirit and a get-together feeling, the President suggested that three members speak at each regular meeting, introducing themselves, telling where they play, and giving a few remarks of general interest. This has met the approval of all and some real talent for extemporaneous speaking has been discovered.

One of the midsummer events was a picnic at Herald Harbor, when about 30 cars full of organists and their families and friends enjoyed the bathing and boating. Irene Juno was in charge of transportation, Harold Pease in charge of traffic, and Harry Manville, president, kept a watchful eye on everything with especial reference to lunch-baskets. With the exception of some flats, sunburn, and Harold Pease's broken ankle-bone (due to the baseball accident) everyone had a grand and glorious time and voted to have another picnic this season.

—I.J.



#### —EDWIN STANLEY SEDER—

Mr. Seder's season of recitals included his first tour of the Pacific Coast, recitals in St. Louis, Arkansas College, Tucson, San Diego, Los Angeles, Oakland, College of the Pacific, dedicating 3m Reuter in Grand Junction, Pueblo, Quincy, and Lincoln. Mr. Seder played also under the auspices of Kansas Guild, Minnesota Guild, and the Winnipeg C. C. O. Other dedicatory recitals were: 3m Kilgen in Chicago, 3m Hall in Aberdeen, 3m Page in Oak Park, 3m Aeolian in LaSalle, 4m Reuter in Chicago.

GUILMANT ORGAN SCHOOL, New York City, again announces four Berolzheimer scholarships "to young men and women who possess talent but are without funds." Dr. Wm C. Carl is director, and Willard Irving Nevins is his first assistant in the organ classes.

HAROLD REEVES of London has issued a new catalogue of "old, rare, and interesting" music books, and a catalogue of musicians' biographies.





## Industrial Digest & Professional Record

### Community Singing

An Ideal Field for the Organist and an Opportunity to Perform a Service to the Community

By FAY SIMMONS DAVIS

**J**OINING in Community Singing awakens people to the realization of the power of music as a language as well as an art. Ever since the great world war, this language has steadily increased in influence because of mankind's bitter need of it; it is a medium of much needed expression to pent-up and restrained personalities; its harmonies have soothed many a lonely, sorrowing soul; its message has helped to drive animosities from the hearts of men and made more nearly possible the ultimate solution of national differences and problems.

Perhaps its greatest blessedness has been achieved through the emotional appeal of the community singing societies, which have multiplied ten-fold since those sad days of history. Community singing is of the people, by the people, and for the people; its very name suggests a united state of human hearts; it involves ideals that are friendly and wholesome; it attracts, interests and binds. It is a soul food. It is the only type of music, expressed in different tongues, that the whole world understands and loves. It unites through its inspiring harmonies personal associations which make for mutual, universal harmony. When people sing together, they learn to know one another better; then they live and work together far better than they did before.

Singing participated in by many people together, is a wonderful factor for fellowship and sympathy; through its uplift and enjoyment an increasingly large number find a remedial grace for this world's ills. Religion then furnishes a cure. Song interprets life—religion satisfies it.

The type of our choral directors is responsible, in a large measure, for the transfiguring and healing power of song. With few exceptions, they consecrate themselves to their work, seeking only to serve the people with the noblest motives; they assume their responsibilities with seriousness and devotion. Their ambition is not a mercenary one, for the majority neither ask for nor receive material compensation, and are quite content to remain out of the limelight as much as possible. But they do desire to implant those musical messages which shall help people to live on "the sunny side of the hill," for so long they have lived among the shadows! They do seek to foster more loyal friendships and a truer patriotism, and thus help to bring world-weary pilgrims back to all that makes life blessed.

"His eyes were dim with the dust of of the mart;

With woe of the world he was sick at heart,

When, lo! he was met by a mighty song;

Its surge upbore him above the throng;

It left him clean and brave and strong.

Never again shall he hate the mart—  
He longs to give it the song of his heart."

The ideals of these directors are such that their work is needed to co-operate with the ministers in the stupendous task of lessening the perils that surround us. They know that often our best possessions are at variance with others equally desirable; that the artist looks down upon the politician—and the politician overlooks the poet; the capitalist pities the scholar, and the scholar wonders at the merchant; that statesmen fail to recognize each other; and that philanthropies and humanities too often pass as strangers. For all of this confusion these directors seek re-adjustment through their own efforts allied with those of the church. They are aware that when these differing factions meet to sing together the right words to the right kind of music, a broader and saner judgment is developed among them, each for the other, and that, in consequence, a hitherto impossible comprehension of one another's viewpoint is awakened, thereby sweeping away many barriers which otherwise would never have disappeared. They have grasped the great truth that when men's hearts soften toward one another they grow bigger, and that then they "understand."

Ever since the armistice, most of us have been praying for that wisdom which will guide us in our efforts to prevent future conflicts. Community singing will not, of course, avert war; but it will powerfully arouse all impulses antagonistic

to war and dispel hate and give the flower of peace a chance to unfold within the hearts of men.

The war taught us many things; among them we learned that the power of song helped men to cling to their sorely tried faith in the world's redemption during those terrible days even more than in the days of peace. From a letter written by one of the boys "over there" we read "when we hummed or sang together in the trenches or elsewhere, we felt that God was as near as when we prayed!" Together! All the more, then, were they one family of brothers, with God, their Father, enfolding them, giving them higher courage and stronger faith.

We are convinced that the fundamental strength exercised by community singing is spiritual in its essence, significance and effect. The great Master gave to us this wonderful power knowing that its magic would make life's road smoother, more cheerful and we ourselves more united as we travel side by side the long, hard journey that leads at last to that land where "all the mists have cleared away" and where the light of understanding is perfect and eternal.

"God sent His singers upon the earth

With songs of gladness and of mirth  
That they might touch the hearts of men

And bring them back to Heaven again."



#### ATLANTIC CITY ORGAN OFFICIAL REPORT OF PROGRESS IN CONVENTION HALL

By courtesy of Mr. C. Seibert Losh, readers of T.A.O. are privileged to follow, step by step, the manufacture in the Midmer-Losh factory at Merrick, L. I., and the erection in the vast Convention Hall of Atlantic City, of the monumental organ specified by Senator Emerson L. Richards, upon which the City is to spend close to four hundred thousand dollars.

The Brass Wind section of 13 voices, 25" wind, with reed mutation and Tierce Mixture, has been

installed and is in service with the No. 2 String Organ consisting of 37 sets. This No. 2 String Organ "contains the first double-languid strings ever put in service." There are a large number of sets of these and they are tonally scaled in volume approximately six times the volume of the ordinary string tone, but as the building is in at least that proportion to other large halls it is considered a necessary ratio of volume.

The control passes far beyond anything ever planned for Floating String Organs, as it is available on all the manuals in its full capacity with regular couplers and is additionally available as a Violin Solo on the Melody Touch with any other material and also may function with Melody Touches, both bass and treble, on its own material and is provided also with Pizzicato, which functions with or without the Melody Touch. These provisions create a whole new musical field for Floating String Organs and this No. 2 String Organ will lead, in volume and flexibility, any other provision hitherto contemplated.

These first departments of this organ are being provided with steel swell-shades in order to avoid obstruction of the opening by the ordinary wooden shade and also to avoid the large element of absorption, especially of the harmonics, which occurs in wood shades, and thus avoid the damped and dull effect of material enclosed with the ordinary wood shade, even when the shades are open. These shades are much narrower than the wooden shades and move on ball bearings and are expected to function

with far greater speed than the ordinary swell effects.

H. Vincent Willis, grandson of Father Willis, and son of the inventor of double-languid pipes, in the development of which he participated, has joined the Midmer-Losh organization and is in charge of the production of the double-languid strings and similar specialties of his own.

A complete organ shop is to be set up in Convention Hall for the construction of the 64' and the larger 32' pipes, and other parts, including the manufacture and voicing of many of the special registers, such as the 100" reeds. This is intended as an exposition of organ building art along with the general exposition purposes of this wonderful building. This is a method associated with practically all of the very great organs of the world, having been standard in

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For small or medium sized organs we believe in the proper utilization through intelligent unification of the lighter voices at pitches other than their respective fundamentals. The refusal to do this would deprive the organist of many legitimate combinational possibilities, and organs should be built for organists and not to exemplify widely disputed theories.

In every organ bearing our name plate there are present the essential straight stops in each tone family necessary to produce a satisfactory ensemble without octave couplers. To win an order, we will never derive an "octave" from the only Great Diapason or submit as suitable for Divine Worship, a unit scheme of six or eight ranks stretched to fifty or more stop keys. Not all the testimonials in the world will produce musical sounds from gang-switches.

Our consoles are designed for the convenience of the organist. Combinations may be dual, absolute, or both and either couplers or pedal stops or both may be optionally controlled by the manual pistons. Our principle of design permits this universality without mechanical difficulty.

Our combination machine is not placed in the console but in the organ chamber, where it is no more remote or difficult to maintain than the Vox Humana for instance, which needs much more attention and which to our knowledge has never been placed in the console on the plea of accessibility. The result is a particularly compact and convenient key-desk, requiring the minimum of floor space.

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Europe and England for many years and in recent years employed in the development of the Wanamaker organ in this country. An organ of this size has in fact passed beyond the mail-order stage.

#### WHITE PLAINS, N. Y.

**\$500,000 Community House Will Have Aeolian**

The Aeolian Company of New York City has been awarded the contract for a 4m for the new Community House of this exclusive suburb of New York City. Walker & Gillette are the architects of the building, which faces the famous Bronx River Parkway, and which will be surrounded by landscaped gardens. The building, 288 x 160, includes a balcony and large stage in the main auditorium, with a smaller lecture hall seating 400. The building is the outcome of the original plans of a group of members of the Park Commission of Westchester County — a territory famous throughout the Metropolitan area. Here will be presented music festivals, flower shows, athletic events business exhibits, etc., etc.

The Aeolian Organ's chief feature is an Ancillary Fanfare Organ of 16' Post Horn, 8' Harmonic Trumpet, Trumpet Militaire, English Post Horn, and 4' Clarion, with Tremulant. The 16' reed is also playable on the Pedal Organ. The Pedal Organ contains 25 stops, including two 32's, and is enriched with eight reeds. There are also two soft 16' strings, the Salicional from the Swell and the Gemshorn from the Choir.

The solo contains 11 stops, including a Gross Gamba and Gamba Celeste, with French and English

Horns and five additional reeds. There are 17 stops on the Great, including a high-pressure 8' Diapason and a V Mixture. The Swell is unusually rich in accompanimental materials and has two mixtures, III Dolce Cornet and IV Chorus Mixture.

The Choir Organ has a 16' Gemshorn, 16' Fagotto, 8' Trumpet, Clarinet, and Kinura; and there are stops of fine coloring possibilities available to the organist separately—N a z a r d, Tierce, Septieme, Larigot—which can be used on each other stop individually for the finer shadings, both in solo and harmony effects.

The Aeolian self-player will be supplied with Duo-Art records, to make the instrument a more intimate part of the community's enjoyment of the building and its imposing grounds.

This marks one of the most important contracts of recent months, because of the fact that it so definitely brings the organ into direct practical contact with community activities in so royal a setting.

#### LORENZ CONTEST

REPORT OF RESULTS AND METHODS OF ANTHEM COMPETITION

The Lorenz Publishing Co. received about 1000 anthems for its 7th annual competition and furnishes details of the methods used in awarding the prizes as well as a list of the

winning anthems. Each of the thousand anthems received careful consideration and several readings until, by a gradual process of elimination, about 100 numbers had been put aside for more careful study. For this purpose a quartet of trained readers was called in, and all these numbers were sung, many of them three or four times or oftener, in the presence of the judges, each of whom voted on the merits of the number independently of the others. By this process a consensus of judgment was finally reached and the award of prizes made as follows:

The First Prize of \$250 in cash was awarded to Gottfried H. Federlein for his "Abide with Me."

The Second Prize of \$150 goes to

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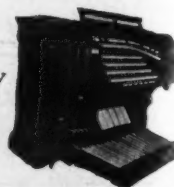
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Cuthbert Harris for "The Heavenly Vision."

The anthems winning the four Third Prizes of \$75 each are, in alphabetical order:

"The Glory of God," E. K. Heyser.

"O Love Divine," J. E. Roberts.

"Softly thro' the Silent Night," Cuthbert Harris.

"Walking with God," Irving A. Steinel.

The winners of the six Fourth Prizes of \$50 each, are:

"Great is the Lord," Clarence C. Robinson.

"Guide Me, O Father," Alfred Wooler.

"Hail the Risen Savior," Alfred Wooler.

"Oh, Praise the Lord," Gerald F. Frazer.

"The Lord hath Triumphed," Cuthbert Harris.

"They have Taken Away My Lord," A. Louis Scarmolin.

The anthem by Gottfried H.

Federlein appears in the September issue of The Choir Herald and will be published in the October number of The Choir Leader. It is also available as Octavo No. 1706, at 10 cents per copy.

#### RIEMENSCHNEIDER CLASS OUTLINE OF THE COURSE OF STUDY AT SAN DIEGO

MR. ALBERT RIEMENSCHNEIDER, director of Baldwin-Wallace Conservatory, at Berea, Ohio, famous for his Bach and Widor interpretations, conducted a summer master-class in San Diego, Calif., during August, with headquarters at the 4m Austin in Balboa Park where Dr. H. J. Stewart has made his daily recitals and San Diego's daily sun-shine equally regular and famous. The outline of Mr. Riemschneider's course is as follows:

1. A discussion of the principles of registration and interpretation of Bach.

2. Three sessions devoted to

special Bach compositions.

3. One session devoted to the sonata-forms of Widor as exemplified in his No. 5 and 6.

4. Three further sessions on Bach.

5. The three Chorales of Franck.

6. Tendencies in modern organ registration, as exemplified in the work of Roy Spaulding Stoughton.

It has been Mr. Riemschneider's custom to devote one two-hour session each year to the works of a contemporary American composer, and Mr. Stoughton's colorful organ works comprised the subject matter this year. Interested readers will recall the illustrated article on Mr. Stoughton's organ works that appeared in these pages some seasons ago.

Each session was a two-hour period, and each day at luncheon the students met for a social time together and for the discussion of their viewpoints of the various phases of the master-class.

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"Our friend Chadwick has given us some of the most delightful voicing imaginable—it would make you cry like a little child—and I am delighted with it. It would be a great card for its builders if it were in the city where plenty of people could hear it, but we can't spare it. Those who do hear it like it very much (I shall say nothing of what they say about the way it is played)."

And the program:

Reiff—Festival Prelude  
Foote—Allegretto  
Dubois—Noel. Offertoire  
Macfarlane—Scherzo  
Karg-Elert—Claire de Lune  
Franck—Pastorale  
Grieg—Borghild's Traum  
Borowski—Andante (Son. 2)

The organ was built by the Hall Organ Co. and erected and voiced by Charles F. Chadwick. Philadelphians will already recognize the literary style of none other than the genial Percy Chase Miller, A.M., A.A.G.O., who has betaken himself from Philadelphia these many years and found himself a quiet nook as organist of Trinity, at Oak Bluffs, Mass.

**\$8,000,000 TEMPLE  
EMANU-EL IN NEW YORK CITY  
OPENS IN OCTOBER**

The recent history of the building operations of Temple Emanu-El in New York City reads like a story in high finance. The old Temple at 43rd Street and Fifth Avenue was sold for \$6,500,000, the ground for the new Temple at Fifth Avenue and 65th Street where the old Astor residence stood cost \$4,000,000, the old Temple Beth-El with which Emanu-El merged will be sold for as near \$5,000,000 as it will bring.

The religious significance of the present events has special interest. The Park Avenue Baptist congregation, of which Mr. Harold Vincent Milligan is organist, will occupy Temple Beth-El by invitation of the Jewish congregation till their own

new edifice is ready, and the Baptists enjoy the Jewish Temple rent-free, paying "only the cost of light, heat, and upkeep."



## —PHILO ADAMS OTIS—

That a music committee chairman is not of necessity an entirely useless person is proved by the products of Mr. Otis who has written the following books:

Hymns You Ought to Know  
Chicago Symphony Orchestra  
History of First Presbyterian  
Impressions of Europe

Besides these literary productions Mr. Otis has published 29 anthems, 2 cantatas, 4 songs, etc., etc.

## —R. DEANE SHURE—

J. Fischer & Bro. have published a new suite in four movements, *The Enchanted Isle*, by R. Deane Shure, of Washington, D. C. It is an attractive work of 28 pages, published in the convenient upright form, and its movements are given programmatic titles. White-Smith have published Mr. Shure's new cantata, *"Dawn in the Desert"*, a work of 100 pages for Christmas. Both compositions

will be adequately reviewed in later columns.

## —KILGEN—

Frank P. Brauner, Kansas City representative of Kilgen Organs, has signed a contract for a 3-35 partly unified Kilgen for Oklahoma College, Stillwater, Okla., with a handsome grille as part of the design. At the present writing the factory reports such progress on the Carnegie Hall Organ, New York City, that the instrument will be entirely finished on schedule time and dedicated as planned.

The Kilgen Organ in the White House, St. Louis, maintained by the Jesuit Fathers of St. Louis University, was dedicated before a throng of 5000 people, many of whom had enjoyed the quiet week-ends at this lovely retreat situated on the banks of the Mississippi. Amplifiers were used for the benefit of those on the grounds outside the auditorium. An automatic player is part of the equipment, for use when an organist is not available.

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## —AUSTIN—

The New York office of the Austin Organ Co. is proud to claim again one of the very largest contracts of the year. This time it is the organ for Mr. Rodney Saylor's Old First Church of Newark, N. J. The contract, signed July 17th after many months of anxious waiting, was reported to have been awarded to Austin early in the year, but was not signed earlier owing to various details the Church could not decide with respect to its own music policies for the future. The contract as signed called for the complete specification as originally hoped

for by Mr. Saylor, and specifies an organ of four manuals with a supplementary 3m Echo Organ playable antiphonally, and controlled both from the main console and from a supplementary 3m console in the gallery. The stoplist will be found in these or later columns.

Other Austin contracts from the Metropolitan headquarters include a 3m for Mr. Bruno Huhn, composer and organist, at the First Congregational (All Souls) in New York City, and for the Church of the Messiah, Paterson, N. J.

## —BENNETT—

We regret an error, due to a mistake outside and not inside our own office, in reporting the dedication by Mr. Frank Fry-singer of an organ in the First United Brethren of Hanover, Pa.; it was not as stated, but was a Bennett Organ. Our apologies to the Bennett Organ Co.

## ESTEY ORGAN CO.

TRANSFERS EXECUTIVE SALES OFFICE  
TO NEW YORK CITY

After maintaining headquarters offices in Boston for some years, Colonel J. G. Estey has appointed Mr. Harry Waters general manager and many important changes are being made. The executive sales office has been transferred to New York City and located at 642 Fifth Avenue, and the staff has been augmented by the addition of Sherman S. Webster, Cleveland; M. V. Mullette, Memphis; and C. F. Cranston, Cincinnati. William P. Tanney has rejoined the organization and is in charge of the sales office in

Chicago. Ernest L. Mehaffey, Mus.M., has been recalled from Columbus and made chief technical advisor. George T. Devereaux, director of music of St. Louis University, has become staff musician. Mr. Mehaffey recently secured his Mus. M. degree from Capitol College, Columbus; he is well known as an organist and has held various positions in the East.

Among recent Estey contracts are a 4m to Trinity M. E., Berkeley, Calif., already shipped; First Baptist, Laurel, Miss.; First Presbyterian, Bellefontaine, Ohio; Zion Lutheran, Springfield, Ohio; Trinity Lutheran, Lehigh, Pa.; a 2m for the sanctuary and a 3m for the gallery of Santa Maria Angeli Convent, contracted for by Mr. Devereaux, St. Louis.

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Washington, D. C., Sixth Presbyterian  
Riverdale, N. Y., Methodist Home  
Owensboro, Ky., Zion Evangelical  
Youngstown, Ohio, First M. E.  
Wharton, Tex., First Baptist  
Clarksburg, W. V., First Presbyterian  
Terre Haute, Ind., St. Stephen's P. E.  
Corry, Pa., D. A. Hillstrom Residence

A new 4m console and other additions are being prepared for the Hillgreen-Lane Organ built 25 years ago for the First Scientist Church of Grand Rapids, Mich. A new console and other additions are also being made to the organ in the First Baptist, Elizabeth, N. J. Seven of the organs in this list of current work in the Alliance, Ohio, factory are 3m and 4m instruments. The Elizabeth contract calls for a 3m organ of 60 stops.

MISS ELIZABETH VAN FLEET VOSSELLER is continuing to regain her health, though one arm is still in a sling and she is not yet able to walk. Her famous work in the Flemington Children's Choirs has gone right on, through the activities of her assistant faculty at the School.

—MRS. LAWRENCE J. MUNSON—  
The many friends of Mr. and Mrs. Lawrence J. Munson of Brooklyn, were greatly shocked to learn of the death of Mrs. Munson early in the summer as the result of an automobile accident. Mrs. Munson was co-director with her husband in the Munson School of Music and was active in educational and philanthropic work.

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## —DR. DICKINSON—

Dr. and Mrs. Clarence Dickinson spent the summer on Storm King, N. Y., making preparations for the coming season at the Brick Church, New York City, arranging further Czechoslovakian and Yugoslavian carols discovered last year in Europe, and preparing the new catalogue and courses for the Graduate School of Sacred Music of the Union Theological Seminary. Dr. Dickinson addressed ministerial conferences during the summer in New Brunswick, N. J.; Rutland, Vt., and at Union Theological. In Cleveland he dedicated a 4m Austin in the First Baptist before an audience that packed the auditorium rooms.

## —CORRECTION—

Our July issue credited the anthem "Mary Sat at Even" to David Stanley Smith, whereas the composer is Frederick Stanley Smith of Lenoir Rhyne College, Hickory, N. C. Mr. Smith gave a recital July 28 in St. John's Lutheran, Salisbury on a 3-40 Moller, and another on the 3-35 Casavant in First Presbyterian, Statesville; programs will be given in the proper column of our next issue.

## —GEORGE E. TURNER—

Our Los Angeles Representative has installed a 2-9 organ in his own Studio and has been broadcasting recitals from the George E. Turner Organ Studio.

## —HENRY F. SEIBERT—

During the summer Mr. Seibert, official Town Hall organist, give a recital at Edge o' the Wood, the Julia L. Rockwell estate at Norfolk, Conn., and booked a series of recitals for next season at St. Paul's, New Rochelle, N. Y. Excepting for a short vacation in August Mr. Seibert devoted his summer to the preparation of programs for an extensive schedule of recitals next season.

## —WILL A. WATKIN—

The Dallas representatives of Hillgreen, Lane & Co., have sold a \$10,000 Hillgreen-Lane to the First Presbyterian, Stillwater, Okla.

## —LYNNWOOD FARNAM—

Mr. Farnum left New York late in July to spend the rest of the summer at his former home in Saskatoon, Canada, where he played the new Casavant in Grace United Church Aug. 29th. Sept. 10th he formally opened the 5m Casavant in the Royal York Hotel in Toronto. At Holy Communion, New York City, Mr. Farnam on Oct. 6th opens his series on Bach and His Fore-runners, consisting of 10 Sunday afternoon recitals with repeat programs on Monday evenings; the series stops in the middle of November and is later resumed, to be completed in April, 1930. Oct. 9th Mr. Farnam is soloist with Stokowski's orchestra in the Coolidge Festival in Washington, D. C., playing Graeser's arrangement of the Bach Art

of Fugue and the new Hindemith Concerto. His season will include four engagements with the Friends of Music in New York City and three at St. James', Philadelphia. His classes in Curtis Institute resume early in October, with a faculty Bach Recital there Dec. 4th. Early in 1930 Mr. Farnam gives a recital tour across the continent.

## —KILGEN—

Newest contracts include a 3-38 for St. Joan of Arc, Indianapolis, sold by the Chicago office; a 3-40 with expressive Great for Oklahoma A. & M. College at Stillwater, Okla., sold by Mr. Frank P. Brauner of the Kansas City office; and a 4-66 for the First Presbyterian, Kalamazoo, Mich., sold by Mr. James C. Cox of the Chicago office with the assistance of Mr. Alfred G. Kilgen. The Kalamazoo organ is entirely expressive and will have a special Solo Pedal division and an Echo of 8 stops, including a 16' Pedal Echo.

## —PILCHER—

New Pilcher contracts include: St. Mary's, Port Arthur, Tex., 2m. St. James', LaJolla, Calif., 3m. Stanford Presbyterian, Stanford, Ky., 2m. First Baptist, Atlanta, Ga., 4m and Echo. Second M. P. Baptist, Franklin, Ind., 2m.

The Atlanta contract was let after a year's deliberation and the new edifice has been prepared for an ideal housing of the organ. Mr. George Lee Hamrick is organist and financial secretary of the Church and the stoplist was prepared by Mr. Paul Pilcher in collaboration with Mr. Hamrick. The auditorium will seat 1800 and there is a 4-story wing for the Educational Building with capacity for 2000 students. The main organ is located behind the choir and the Echo is midway in the ceiling; all organ chambers will be

electrically heated. The instrument is to be entirely expressive and will be located behind bronze grille work. There will be 79 stops, 41 couplers, and 14 Tutti Pistons in addition to six for each division, with Pedal Onoroffs.



MRS. BRUCE S. KEATOR, now of St. Andrew's, New York, spent the summer months in her old home in Ashbury Park where she entertained many of her friends from New York and elsewhere throughout the East.

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## Philadelphia

By EDWARD R. TOURISON  
Official Representative

THE ANNUAL MEETINGS of the Penna. A.G.O. and the A.O.P.C. revealed the Guild reelection of Henry S. Fry, dean; Rollo Maitland, subdean; Jas. C. Warhurst, sec.; Wm. F. Paul, treas.; Newell Robinson, Uselma C. Smith and Dr. Herbert J. Tily were elected to Executive Committee for 3 year terms.

Likewise the A.O.P.C. officers were re-elected: Dr. John M., E. Ward, pres.; Henry S. Fry, vice pres.; Bertram P. Ulmer, sec.; Herbert S. Drew, treas. Rollo Maitland, Frederick Maxson, Forrest Newmeyer, and Jas. C. Warhurst, were the four chosen as Board of Directors, and Miss Jennie Carrol again becomes librarian. The Club adopted the

report of a special committee which provides a Junior membership, having a somewhat simplified examination. This will undoubtedly attract a greater number of young students to the Club.

In spite of being fed on a fine recital at Atlantic City we were hungry. The empty void was soon relieved at the Elk's Club by a SWELL dinner—(add SWELL to GREAT here). Senator Richards hoped the excursion to Atlantic City would be an annual event, and judging from the response, it will be. Then we saw the enormous new Convention Hall which seats 41,000. No doubt next year the mammoth \$350,000 organ will be able to speak to us.

Ralph Kinder played a dedicatory recital on the 4-50 organ in St. John's Lutheran. The original organ was built by Odell in 1877, but has been thoroughly modernized by the A.B.C. Organ Co. of Phila., which company provided new chests, console, and 18 new stops.

Lewis A. Wadlow, for 15 years at St. Mark's Episcopal, died July 4th, having had a recent operation. Mr. Wadlow was teacher of music in the Episcopal Academy and prior to St. Mark's, was organist at Church of Our Saviour, Jenkintown, and St. Peter's, Phila. He was an alumnus of the University of Penna., and a member of both the A.G.O. and A.O.P.C.

The Moller Company, by kindness of Mr. L. Luberoff, Phila. representative, transported a score of organists to the factory in Hagerstown July 9th. The party took on refreshments at Lancaster where Dr. Wolf joined the crowd. Arriving at Hagerstown the party was entertained royally. Next day was spent in inspecting the factory under guidance of Mr. E. C. Shulenberger, and the new reproducing "Artiste" was explained by Mr. Hoshcke. The whole crowd was escorted by J. O. Funkhouser to the Rotary Club luncheon, and after a visit to the 4m. in St. John's, it was time to start homeward. A wonderful two days—and

everything was harmonious until the bus-driver "drew a stop" back in Phila.

Isaac Lucius Battin, F.A.G.O., M.A., is to be congratulated on his appointment as director of the music school of Meredith College, N. C. Mr. Battin is a graduate of Swarthmore College, and has taught both there and at the University of Penna. Geo. Alex A. West, was his teacher in organ and theory, and Mr. Battin was one of the few who obtained the F.A.G.O. in the recent examinations. He gives up his position at Ninth Presbyterian, and begins his new activities on September first.

Helen Boothroyd Buckley, prominent Phila. accompanist, and for many years organist of Park Ave. M.E. has been appointed to Messiah Lutheran.

W. Lawrence Curry, A.A.G.O., has taken position at Asbury M.E., Phila., having previously served the Messiah Lutheran.

The following Phila. organists are to be congratulated on having successfully passed the Guild Exams: Isaac L. Battin, F.A.G.O.; Harry C. Banks, A.A.G.O.; and W. Lawrence Curry, A.A.G.O.

Phila. is constructing a new Convention Hall. Mayor Mackey has appointed these men to see to the purchase of a \$100,000 organ: H. Alexander Matthews, Charles M. Courboin, Samuel Laciar, Ralph Kinder, Lynnwood Farnam, Dr. Herbert Tily, and Dr. Thaddeus Rich.

The following organists were heard in recitals during July on the U. of P. organ: James R. Duane, G. Walter W. Laise, William S. Thunder, and Edward R. Tourison, Jr.

Organists don't play all the time. Ralph Kinder, Morrison Boyd and Melvin Goodwin are abroad. N. Lindsay Norden and B. R. Maysert are in the Maine woods. Dr. Ward can't keep away from Atlantic City. Alexander McCurdy is out on the West Coast. William Timmings and Newell Robinson are on camping trips. Geo. A. A. West is in Canada and Rollo Maitland is on a motor trip in New England. Oh yes, T. Scott Buhrman too is up in Maine, but some of us are home writing up news for T.A.O.

DR. and MRS. T. TERTIUS NOBLE spent the summer in England, sailing on the Adriatic, the same ship on which Dr. Noble returned to America two summers ago, giving a concert, with Mr. Harold Land, his baritone soloist at St. Thomas', New York, for the benefit of the Seamen's Relief Fund which benefitted by several hundred dollars.

### GRACE LEEDS DARNELL

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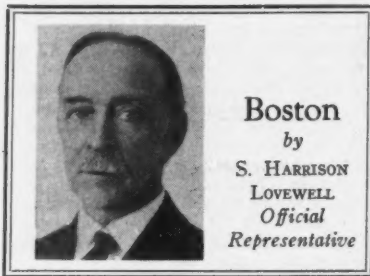
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Conductor, Charleston Choral Club.





**Boston**  
by  
**S. HARRISON  
LOVEWELL**  
Official  
Representative

How HAVE THE MIGHTY fallen! Recently it was my privilege to play a large organ in a noted Protestant church. My memory takes me back to a time when this parish was one of the largest in Boston and was under the leadership of men illustrious for oratorical gifts. Changes in the neighborhood have been many during the passing of the years. There has been a constant falling away in membership and interest. The automobile seems to have ruined the Puritanical conception of a holy Sunday. Letting that be as it is, there is no gainsaying the fact that the Shawmut Congregational Church in the South End stood for religious fervor and church music of a high standard. As regards eloquence in the pulpit there will not need to be any qualifying statement, but it may be questioned whether the hymns and their respective tunes were always of the best! Just as fifty and sixty years ago, tomorrow there will be sung "Lyons", "Bethany" and "Harwell", or equivalents quite as threadbare.

When, in 1867, E. & G. G. Hook built the organ for the spacious Shawmut church there was no organ in any Protestant church to which it could be compared unless it might have been the one in Berkeley Temple. It was, however, almost the twin of the grand organ in the Church of the Immaculate Conception only a few blocks distant. Approximately the seating capacity of the two

churches is about equal. The Shawmut Congregational is large. There are galleries. The organ in an impressively designed case stands at the rear of the rostrum. From the time I was a lad I held a strong aversion both to the architectural pretenses of the church and the theology that was sponsored by its ministers. The parish is now close to the vanishing point. A few more gasps and the agony will be ended! A Scotch Presbyterian group has rather recently made use of the auditorium for its services and seems to be thriving. But my, O my! The truly remarkable organ is almost a wreck!

The Austin Organ Company rebuilt the instrument in 1899. The console stands at a considerable distance from the organ and below the rostrum. In a distant gallery stands a smaller organ. It could not be called either a Solo or an Echo Organ. This feature, now out of commission, represents work by Hope-Jones. It would serve best to sound the reveille on the Day of Judgment! The Tuba and Diaphone in three pitches are said to have dominated the whole organ and proved to be decidedly objectionable.

There are three keyboards of 61 notes and a pedalboard of 30. The latter is straight but comfortable to play. Occasionally the pedals speak when no one is playing! Many of the keys are silent. How have the mighty fallen!

The Great Organ has 15 registers. A 16' Diapason is the foundation. At the top are two mixtures of two and three

ranks, respectively. For reeds there are Double Trumpet, Trumpet and Clarion. And for soft stops there are Clarabella, Dopppe Floete, Viol da Gamba, Gemshorn and Hohl Floete.

The Swell Organ has 18 registers and an abundance of colorful soft materials such as: Aeoline, Vox Celeste, Salicional, Stopped Flute, Quintadena, Vox Humana, Flute d'Amour, Violina and Oboe. There are two mixtures, one of three and the other of five ranks. And to these are added Octave, Twelfth, Fifteenth, Cornopean and Flute Harmonique. A 16' Bour-

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don gives dark color to the scheme.

The Choir Organ has twelve registers without counting the gallery monstrosities already mentioned. Beginning with a 16' Lieblich Gedackt we end with a Piccolo and a Sesquialtra of three ranks. In between are Vox Angelica, Dulciana, Melodia, Stopped Flute, Geigen Principal, Diapason, Dulcet, Flauto Traverso, and a beautiful Clarinet.

And now for the real reason for writing this description. Musicians at large have no interest in the vicissitudes of the parish of the Shawmut Congregational Church. I would make a plea, however, that this organ be restored and modernized by subscription and be made a memorial to the late Henry M. Dunham who gave this Church his best. There undoubtedly could be reached an understanding that with the work of restoration being completed, the organ would be controlled by the New England Chapter, A. G. O., for its public recitals and services. How about it?

St. James's Church, Roxbury, nearly 100 years old and a very beautiful, substantial

building, contains a fine 3m built by Jesse Woodberry and rebuilt by the Frazee Company. An Echo Organ of eight choice registers stands in the tower. Year after year this church has had the services of competent organists. When Mr. Richard Phelps, after four years, resigned to go to Wollaston, he was followed by Mr. Charles Blockel of St. Ann's, Dorchester.

Mr. Mark S. Dickey of the First Baptist, Arlington, has resigned after serving fifteen years. He is to be followed by Mr. Lewis P. Fall, of West Somerville Baptist. The Arlington position offers plenty of hard work to a progressive musician as it is the largest Protestant congregation in the town.

In making a study of organ broadcasting, Mr. Roy Frazee and Mr. Norman Frazee designed an instrument that is proving quite unique. An organ of 30 stops distributed artfully between two manuals and pedal on a foundation of eight ranks of pipes is the result. The Solo Organ is Straight. The Accompaniment Organ depends upon duplexing, borrowing and extension. Besides a variety of flutes (and Diapason tone is not overlooked) there are Cornopean, English Horn, Vox Humana (in two pitches), and a Violone. All the pipes were made in the Frazee factory. This organ is placed in the studio of WEEI in the Houghton & Dutton store. Mr. Roy L. Frazee is giving frequent organ programs, and the broadcasting is bringing favorable responses. Within a few

weeks, two new medium sized organs built by the Frazee Company have been opened in churches in Hancock and Sunapee, N. H.



## Chicago

by

LESTER W.

GROOM

Official

Representative

WEDDING MUSIC seems to be changing in the more metropolitan quarters, the venerable and hoary Mendelssohn and the sentimental Lohengrin giving way to such as Barnby's Rebecca, Raff's Symphonic March, Elgar's Pomp and Circumstance, and other good things without such a dripping of cheapness, tawdriness and commonness as is associated with the usual ones. It will probably not penetrate the smaller music centers, or even the less educated among the leading woosers of the greater music localities, but one thing is to be desired; namely, that the new music for these ceremonies will never again become stereotyped so that the organist is compelled to supply what he knows to be wholly inappropriate to such a solemn service, but can rather choose music with a truer meaning and greater artistic value. At one of the fashionable weddings a short while ago, the organist was approached by the bride, with the request: "When I start to come up the aisle, I wish you would play that section that says 'Here comes the bride.'" One guess, dear reader, what she had the soloist sing during the ceremony!

Excerpts from the Bach Mass in B minor occupied an hour and a quarter of one of the concerts of the North Shore Festival. In one of the criticisms these words are found: "Bach's B minor Mass is a colossal piece of work and never more so than when cut liberally, as was the case at this time. An hour and a quarter of it was enough and far more strikingly glorious in effect than when the whole enormous opus is presented at one time. In fact so fine is Mr. Lutkin's plan of using only ten of the more choice of

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the numbers that I hope it will become the general practise hereafter." Is this unanimous?

## Calendar

### For Program Makers Who Taken Thought of Appropriate Times and Seasons

#### —OCTOBER BIRTHDAYS—

- 2—Will C. Marfarlane, London, Eng.
- 7—Frank E. Ward, Wysox, Pa.
- 8—Louis Victor Jules Vienne, Poitiers, France, 1870.
- 9—Albert Cotsworth.
- 9—Camille Saint-Saens, Paris, 1835.
- 10—Verdi, 1813.
- 11—Paul Ambrose, Hamilton, Ont.
- 17—Paul de Launay, Paris.
- 19—Frederick W. Goodrich, London, Eng.
- 22—Franz Liszt, Raiding, Hungary, 1811.
- 24—Miss Frances McCollin, Philadelphia.
- 26—Henry Smart, London, 1813.
- 27—Theodore Roosevelt, 1858.

#### OTHER EVENTS

- 6—Dudley Buck, died, 1909.
- 11—Leon Boellmann, died, 1897.
- 12—Columbus discovered something that ultimately resulted in America.
- 17—Chopin, died, 1849.
- 17—Burgoyne surrendered Saratoga.
- 18—Gounod, died, 1893.
- 19—Cornwallis surrendered.
- 26—H. S. Oakeley, died, 1903.
- 27—Subway opened in New York City.
- 30—Gustav Merkel, died, 1885.

In the review pages will be found detailed mention of some of the best compositions by the composers mentioned above.

A. LESLIE JACOBS, one of the contributors to the Church Department of T.A.O., organist of Wesley Church, Worcester, Mass., spent July in Ann Arbor, Mich., coaching with Palmer Christian at the special summer course in advanced organ work. Mr. and Mrs. Jacobs are spending August on the Coast.

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#### —DITSON—

H. Hobart Porter, president of the Ditson companies, announces the election as vice-president and general manager of the two companies of Charles Whitney Dall, lately of Ridley Watts & Co.

#### EDMUND S. LORENZ

FRIEND OF VOLUNTEER CHOIRS  
REACHES 75TH BIRTHDAY

JULY 13TH the founder of the Lorenz Publishing Co. celebrated his 75th birthday. Mr. Lorenz, the son of a minister, was born in Ohio, July 13th, 1854. After high school graduation he began teaching. At the age of 16 he was writing music, with anthems his preference; when 19 he edited his first hymnal and two years later his first Sunday-school hymnal. He turned to gospel-hymn writing to help him through Otterbein University, Union Biblical Seminary, and finally Yale Divinity School. After two years as pastor of High Street U. B., Dayton, he became president of Lebanon Valley College. Overwork brought a nervous collapse and when he recovered he entered the publishing business with \$40 capital, in 1890. In 94 the "Choir Leader" was inaugurated, in 97 the "Choir Herald," and in 1913 the "Volunteer Choir," all publications devoted to anthems for volunteer country choirs. Mr. Lorenz usually works from 8 a.m. to 5 p.m. through the season and contributes many anthems and hymns to the various Lorenz publications; he is author of a long list of books devoted to the music of the church.

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#### —HUGO GOODWIN—

In his new duties as professor of organ and composition at Grinnell College, Grinnell, Iowa, Mr. Goodwin returns to the sphere of activities for which he was already famous at Carleton College before going into politics as municipal organist of St. Paul. "Six years of political work has been enough", and Mr. Goodwin returns to the collegiate fold. His organ compositions are constantly appearing on recital programs throughout the country.

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### A UNITED EFFORT CHURCH ORGANISTS ORGANIZED FOR PRACTICAL PURPOSES

MR. ALBERT TUFTS of Los Angeles explains the purpose of a local organization of church organists which has for its aim the very wholesome but simple purpose of fraternal good-will and cooperation. We quote Mr. Tufts:

"Your inquiry does not permit me to admit that there is anything new out here in a unionizing of church musicians. The title of my letter-head is a misnomer as far as our being a church union. We merely socially banded together to give one joint Church Choir Festival (or local concert) a year, if we could decently do so. Some years we failed and some years it was a great success.

"Our Society meets once a month on a Tuesday night. We have the usual church dinner, followed by business, and then a miscellaneous program in that particular church, consisting of vocal solos, sight reading of a few easy anthems, by our attendants, who almost entirely consist of professional singers and a few organists and directors. We do little else but meet socially and have the mentioned program, and then adjourn around 9:15 p.m.

"We have never attempted to regulate salaries or dominate any church or censure any fault that may have developed, but we have tried to place some singers and organists in positions, but have not had very much practical success.

"I have served two years as president but will drop out in the Fall and the nominated ticket will be elected. The new president will probably be

(an organ pupil of mine and organist and director of the Melrose M. E.) Glenn Tyndall; the secretary will be Ray Shank, of Rosewood Ave. M. E.

"I wish to note that I feel that a church (actual Federation of Labor) union would be a great mistake, for such a service and its considerable labor of love, could not be decently put on a labor-paying basis."

## PARVIN TITUS, F. A. G. O. *Soloist, A.G.O. Convention, June 1929*

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## —HALL ORGAN CO—

An attractive folder, "A Land of Hall Organs", has been issued to show the location of the Company's product in California; the inside pages give a "cartograph" of the State, showing how the Land of Sunshine has become a Land of Hall Organs, with red dots imitative of oranges to indicate the location of each Hall Organ in the territory. The circular was devised by Mr. William Ripley Dorr, of Los Angeles, representative of the Company on the Coast.

The factory at West Haven, Conn., is now working on the following seven organs for the Metropolitan district:

Seamen's Institute, N. Y. C.

Mt. Washington Presb., N. Y. C.

Harlem Reformed, N. Y. C.

Second Baptist, N. Y. C.

All Saints, Great Neck, 3m.

Temple Anshe Emeth, New Bruns., 3m.

First Baptist, Freehold, N. J.

Mr. H. Leroy Baumgartner, of Yale University, wrote the stoplist for the All Saints organ.

Mr. Dorr has devised an "Accompanist" for small churches that cannot afford an organ appropriation; it is a one-manual instrument built with pipe-work, with a pedal effect obtainable not by the usual pedal clavier but by a special coupler which operates in the manner of the Melody Octave Coupler, and which might properly be called a Melody Bass Coupler, being a mechanical device strictly of the Melody Coupler family. It will be described in a later issue.

## —NEW KILGENS—

Beaver Falls, Pa., Christ Lutheran, 3m.  
Brooklyn, N. Y., Holy Cross R. C., 3m.  
St. Petersburg, Fla., First Ave. M. E., 3m.  
Hastings, Neb., Masonic Temple, 3m.  
Fort Smith, Ark., First Lutheran, 3m.

The 3m Kilgen in the First Presbyterian, also of Fort Smith, Ark., was dedicated before a capacity audience, and 300 were turned away.

In Dorchester, Mass., the First Baptist dedicated its new Kilgen, with Miss Olsen at the console; the service was in the nature of a rededication, the former edifice having been destroyed by fire.

Mr. Albert Riemenschneider gave the dedicatory recital on the Kilgen in Boston Ave. M. E., Tulsa, Okla.; the stoplist appeared in a recent issue of T.A.O., and also, in an earlier article, there was published something about this fine church edifice.

## G. DARLINGTON RICHARDS

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DURING THE ABSENCE of Dr. Miles Farrow from the Cathedral of St. John in New York City, Mr. Richards, of St. James' Church, is acting organist and choirmaster, his fifth summer season at the Cathedral. Mr. Richards gave a series of bi-weekly recitals in the Cathedral on Friday afternoons for summer visitors. The summer choir consists of 25 men and the services are fully choral.

J. Nelson Walter, aged 12, a two-year student under Mr. Richards, and his soloist at St. James, won the Gold Medal in the New Jersey music-week contest and appeared in two radio recitals over WOR. Mr. Richards was chosen to give the address on boychoirs at the recent Guild convention in Memphis; in addition to his music activities he "sometimes indulges in purely utilitarian activities," the present instance being his presidency of the Scarsdale Fire Company No. 1.

## CHOIRMASTERS CLUB

DAYTON, OHIO

A vested choir of 180 voices directed by Gordon Battelle and O. E. Gebhart presented the following "service of worship and praise" in Christ Church, Dayton, under the auspices of the Choirmasters Club, of which the Rev. Don H. Copeland, organist, is president, Rev. Copeland officiating as minister for the service:

Jones—Rhythm of Joy

Schumann—Canon Bm

Jenkins—Night

Processional, Call to Worship, Doxology,

Responsive Reading, Gloria, Scripture,

Hymn, Prayers, Federlein's Choral Response.

"Lord is My Light"—Parker

Address by Rev. Copeland

Bartlett—Andante Religioso

Address

"Song of Simeon"—Kalinnikof

Benediction, Response, Recessional.

Silver—Jubilato Deo

David Hugh Jones played the prelude,

Urban Degar the offertory, and Miss

Ruth Service Holland the postlude.

## —CHARLES WALES—

Though his name is associated popularly only with the adding machine, Mr. Wales, who died in his 59th year in Minneapolis, Minn., July 21st, was inventor also of various organ devices and for a time was connected officially with the organ industry. Mr. Wales invented an electric action in about 1891 and ultimately it was used by Jardine, with the first sample, if our records are correct, in the 3m Jardine for the Scotch Presbyterian of New York City. That action functioned excellently for more than a third of a century. Later Mr. Wales became efficiency expert for another organ builder and after a year or so he went as experimenter with the Western Electric. He sold the original Wales adding-machine and later invented another one.

THE WOLF INSTITUTE, Lancaster, Pa., of which the director is Dr. William A. Wolf, wellknown in organ circles of the East, held its Annual Festival of Music late in June, when six Musical Soirees of piano music were given at the Institute, closing with a Saturday evening concert of piano music for two pianos. The Institute specializes in piano and organ.

HEAVENLY REST, New York City, dedicated the Beloved Disciple chapel June 23rd; it is small but richly appointed and contains a 2m Austin.

EDWARD G. MEAD has won the Mus.Bac. degree from Yale, where he has been taking a special course during the past season, having retired from active professional work for the sake of this further schooling.

GEORGE W. GRANT, director of the organ department of Virginia College, Roanoke, Va., is taking orders from a young lady of the name of Marian Wadlow Grant, who made her advent about two months ago and raised the Grant Family to the number of four. The College commencement was held June 9th to 11th and Miss Helen Frances Ross received the diploma in organ music; Mr. Grant's solos for the festivities included works by Tchaikowsky, Verdi, and Du Bois, and the Yon CONCERTO GREGORIANO in organ-piano duet arrangement was one of the features. Miss Ross' graduate recital will be found in other columns of this issue.

LESLIE N. LEET, works manager of the Aeolian factory at Garwood, N. J., has "at last surrendered after holding out several years" and gone back to the Sunday organ bench, as organist of the First Congregational in Westfield, N. J., where arrangements have been made so that this will not in any way interfere with his more important activities. The organ is a 3m Moller of 1924.

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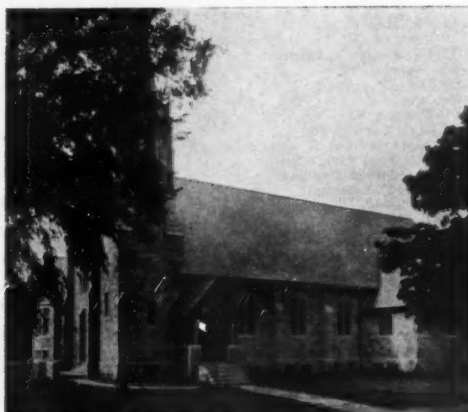
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(\*See advertisement elsewhere in this issue.)

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 \*ANDREWS, J. Warren  
 ATHEY, Edith B.  
 Hamline Methodist Church,  
 Washington, D. C.  
 \*BAIRD, Andrew, A. A. G. O.  
 \*BAUMGARTNER, H. Leroy  
 BAILY, Gertrude, Mus. Bac.  
 Concert Organist, Teacher.  
 American Conservatory of Music.  
 Kimball Hall, Chicago, Illinois.  
 \*BEACH, Theodore  
 \*BEYMER, Paul Allen  
 \*BROWNE, J. Lewis, Mus. Doc.  
 Organist, St. Patrick's Church; Theory, Met-  
 ropolitan Conservatory; Recitals, Instruction.  
 Composition, 122 S. Desplaines St., Chicago,  
 Ill. (Monroe 5550).  
 BULLIS, Carleton H.  
 Theory Dept., Cons. of Music, Baldwin-Wal-  
 lace College, Berea, O.  
 7217 Euclid Ave., Cleveland, Ohio.  
 \*CARRINGTON-THOMAS, Virginia  
 \*CASSIDY, Mrs. J. H.  
 \*CHRISTIAN, Palmer  
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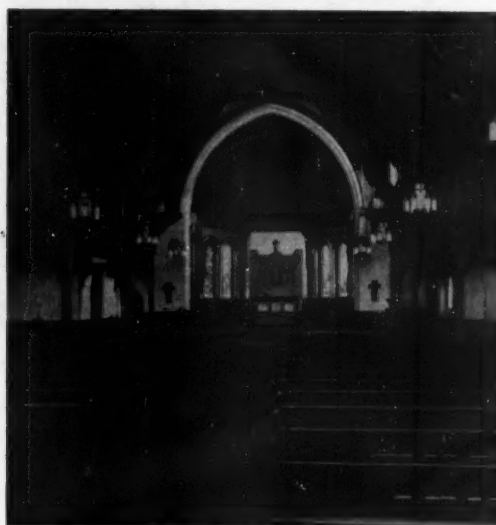
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